

CAMERA

COMICS

10¢

NO. 6



JIM LANE
INSURANCE INVESTIGATOR
WILLIAM TALBOT
TRAILBLAZER OF
PHOTOGRAPHY
ART FENTON
LINDA LENS
GREY COMET
KID CLICK
16 PAGES OF
ROTOGRAVURE



WEB COMIC
UNIVERSE.COM

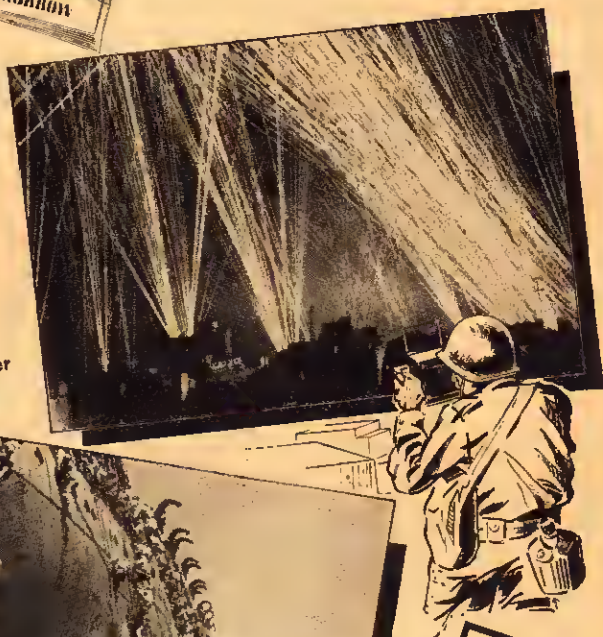
HURRY UP!

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ALL
YOU
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JIM LANE

INSURANCE INVESTIGATOR



A PYROMANIAC STRIKES! THE SHRILL SIRENS OF THE FIRE ENGINES SHRIEK THROUGH THE CROWDED STREETS AND HUNGRY FLAMES LICK AT LANE, INSURANCE INVESTIGATOR. METES OUT JUSTICE TO THE MAD ARSONIST!

THE OFFICE OF THE APEX INSURANCE COMPANY--

WE SENT FOR YOU, LANE, BECAUSE WE THINK THAT THE RECENT OUTBREAK OF FIRES IS NOT ACCIDENTAL! WE THINK IT IS THE WORK OF A MADMAN!

ALL RIGHT, MR. CORY--I'LL SEE WHAT I CAN DO!

AT A FIREHOUSE IN THE VICINITY OF THE RECENT FIRES---

I HOPE I CAN GET TO THE BOTTOM OF THIS!

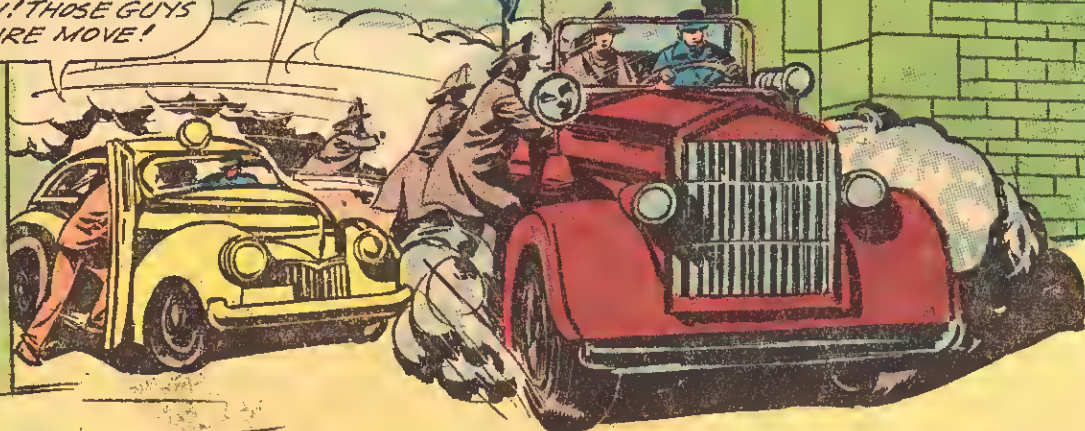
WE'LL HELP ALL WE CAN--OH-OH--THERE GOES THE ALARM!

CLANG
CLANG



OKAY, LANE--GET INTO MY CAR! LET'S GO, BOYS!

WOW! THOSE GUYS SURE MOVE!



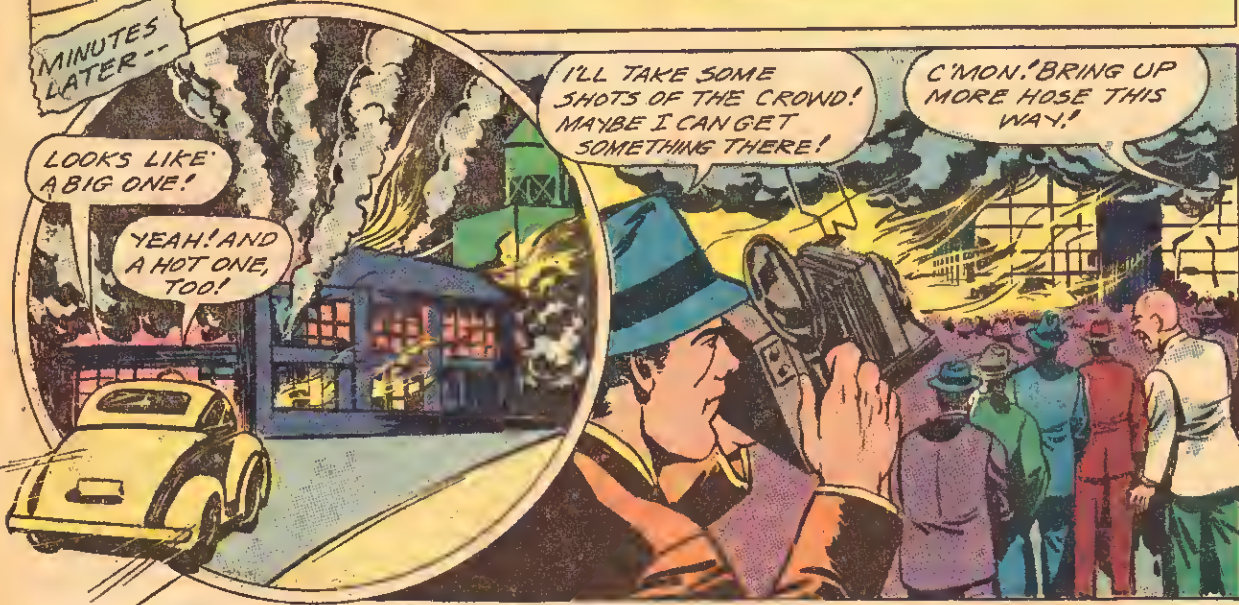
MINUTES LATER--

LOOKS LIKE A BIG ONE!

YEAH! AND A HOT ONE, TOO!

I'LL TAKE SOME SHOTS OF THE CROWD! MAYBE I CAN GET SOMETHING THERE!

C'MON, 'BRING UP MORE HOSE THIS WAY!



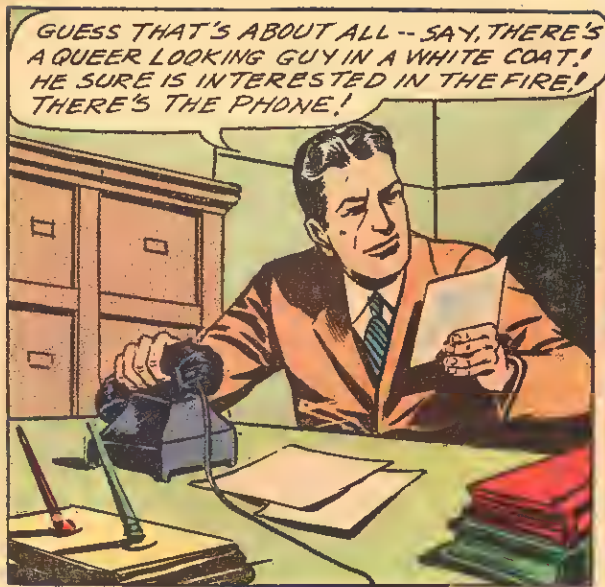
LATER--IN LANE'S OFFICE---

FUNNY THE WAY THAT SMOKE IS FORMED! IT SEEMS TO ME THAT---



YES! WHITE PHOSPHOROUS! THAT'S IT! THAT'S THE WAY THE FIRES ARE BEING STARTED!





GUESS THAT'S ABOUT ALL -- SAY, THERE'S A QUEER LOOKING GUY IN A WHITE COAT! HE SURE IS INTERESTED IN THE FIRE! THERE'S THE PHONE!



ANOTHER ONE? 675 LAKE ST. OKAY-- I'LL BE RIGHT THERE!



ANOTHER BLAZING INFERNO TO BAFFLE THE AUTHORITIES!

MAYBE THIS TIME I'LL GET TO THE BOTTOM OF THIS MESS!

GOSH, THAT FIRE'S HOT!

LANE DEVELOPES HIS PICTURES AND---

I'LL BE A HORNED TOAD IF THAT CRAZY LOOKING GUY IN THE WHITE COAT ISN'T IN THE CROWD AGAIN! I'M GOING TO FIND OUT JUST WHO HE IS!



WITHOUT DELAY, THE ACE INVESTIGATOR STARTS INQUIRIES CONCERNING THE MAN IN THE WHITE COAT----

YOU SAY YOU KNOW THIS MAN----

BUT SURE! HE'S A MEESTER HAWTHORNE! HE IS A DRUGGIST, NEXTA BLOCK IS HIS PLACE!

HMM, THAT PUTS A DIFFERENT COMPLEXION ON THE STORY! A DRUGGIST--- AND THE FIRES ARE STARTED BY WHITE PHOSPHOROUS--THE PIECES ARE BEGINNING TO FIT--BUT THAT'S ALL--I NEED PROOF!



SUDDENLY...

OH-OH! ANOTHER
FIRE! GOTTA GET
TO IT! HEY
TAXI!



FOLLOW THOSE
ENGINES!

OKAY,
BUDDY!



AT THE
FIRE--

DON'T JUMP!
WE'LL HAVE THE
NETS IN A
MINUTE!

THAT GIRL! SHE'S
GOING TO JUMP!
I'LL GET HER!

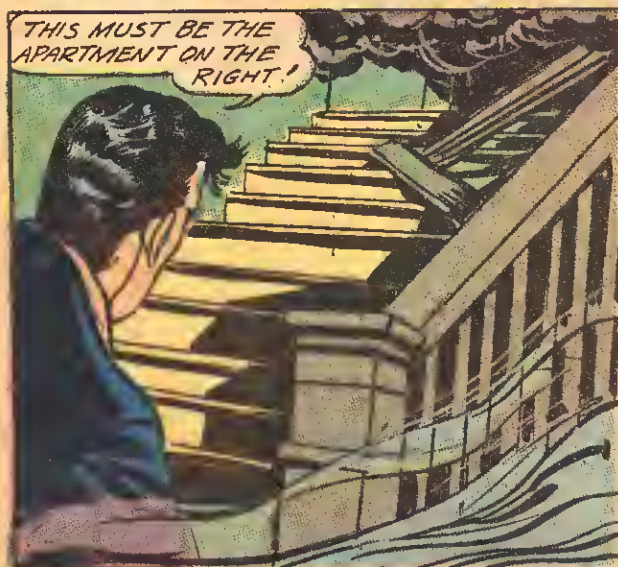


HEY! YOU COME
BACK HERE!

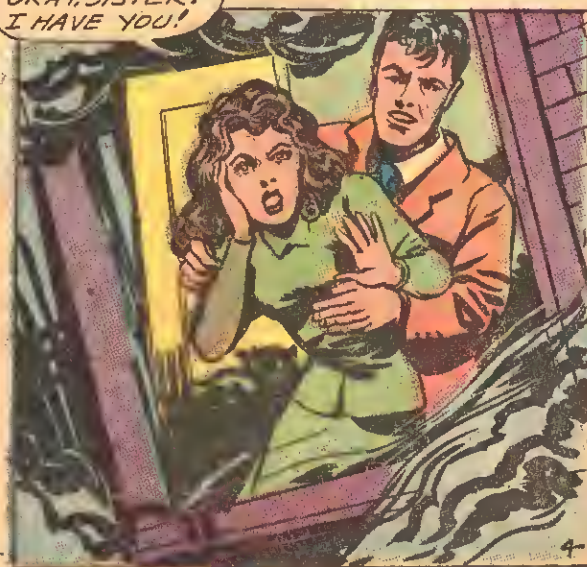
SEE YOU
LATER!



THIS MUST BE THE
APARTMENT ON THE
RIGHT!



OKAY, SISTER!
I HAVE YOU!





LANE ENTERS THE DRUG STORE---

GOOD AFTERNOON, SIR!
WHAT CAN I DO FOR
YOU?

RAZOR BLADES,
PLEASE!!

THAT CLINCHES IT!
THERE'S A BURN ON
THE BACK OF
HIS COAT!

OKAY--THERE'S ONE MORE THING! WHAT
WERE YOU DOING AT ALL THE FIRES?
STARTING 'EM WITH WHITE PHOSPHOROUS,
EH?

THE DRUGGIST
GOES BERSERK--

YES--I STARTED THE
FIRES--HA! HA! I
LOVE THEM---

YOU--YOU--
GET YOUR
HANDS OFF
ME!

OW!
MY EYES!

SEIZING A VIAL, THE MADMAN HURLS IT---

THIS IS NOW I
STARTED THEM--
SEE THE FLAMES!

GREAT SCOTT! THAT'S
WHITE HEAT--I MUST
GET OUT-- CAN'T DO
ANYTHING WITH
HIM!

LATER--

THEY WON'T BE
ABLE TO GET THE
DRUGGIST OUT OF
THERE NOW!
LOOK AT THOSE
FLAMES!

PERHAPS IT
IS BEST! THE
POOR MAN WAS
STARK MAD! LET
HIM DIE IN THE
FLAMES HIS
TWISTED BRAIN
LOVED!

WILLIAM HENRY FOX TALBOT

TRAILBLAZER OF PHOTOGRAPHY

DRAW YOUR CHAIRS UP TO THE LOUDSPEAKER FOR THE JUNIOR GENIUSES ARE ON THE AIR! THERE'S NO QUESTION TOO HARD FOR THESE SUPER MINDS! LISTEN CAREFULLY...



AND NOW, LADIES AND GENTLEMEN-- WE GIVE YOU THE JUNIOR GENIUSES!

OUR FIRST QUESTION DEALS WITH PHOTOGRAPHY. CAN ANY OF YOU TELL ME ANYTHING ABOUT WILLIAM HENRY FOX TALBOT?

I CAN!



WILLIAM HENRY FOX TALBOT WAS AN ENGLISHMAN, BORN IN 1800. HE DIED IN 1877 AND HIS GREATEST CONTRIBUTION TO PHOTOGRAPHY WAS TO DISCOVER A PRINTING PROCESS CALLED "CALOTYPE."



VERY GOOD! CAN ANYONE GO ON FROM THERE?

OF COURSE!

I CAN! MAY I TELL ABOUT IT, PLEASE?



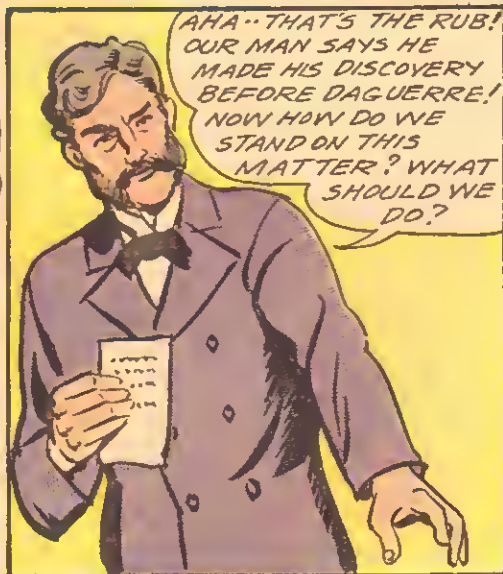
"IT WAS JANUARY 30, 1839 IN THE ROYAL SOCIETY OF LONDON. A BOMBSHELL HAD BEEN TOSSED AMONG THE SCIENTISTS."

THIS IS A FINE HOW-DE-DO! THIS FELLOW TALBOT CLAIMS TO HAVE A DISCOVERY WHICH WILL REVOLUTIONIZE PHOTOGRAPHY."

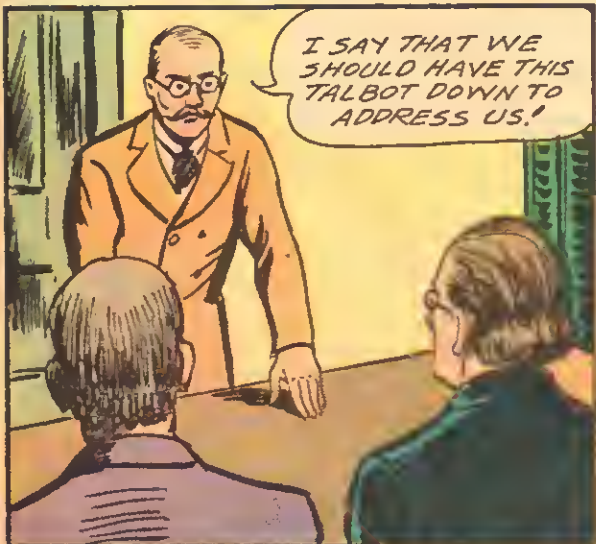
YES-- BUT THE FRENCH-MAN DAGUERRE HAS DONE JUST THAT ALREADY!



AHA-- THAT'S THE RUB! OUR MAN SAYS HE MADE HIS DISCOVERY BEFORE DAGUERRE! NOW HOW DO WE STAND ON THIS MATTER? WHAT SHOULD WE DO?



I SAY THAT WE SHOULD HAVE THIS TALBOT DOWN TO ADDRESS US!

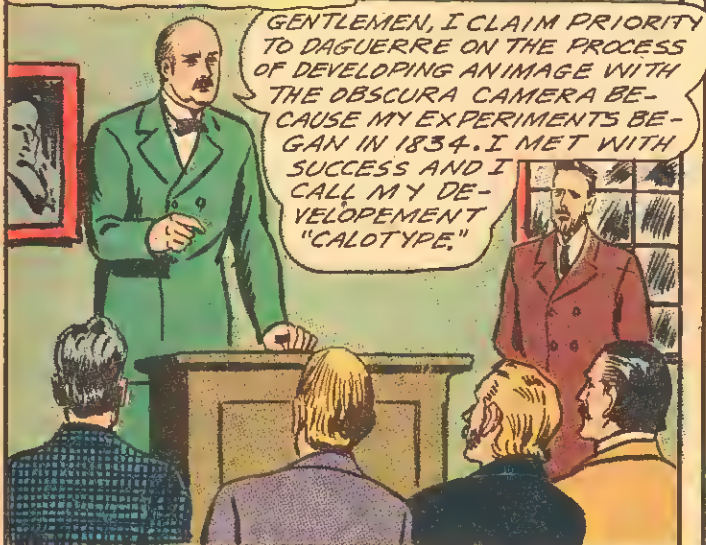


FINE! I SHALL WRITE HIM AT ONCE!

YES. THAT'S A GOOD IDEA!



"SO ONE MONTH LATER, TALBOT ADDRESSED THE ROYAL SOCIETY."

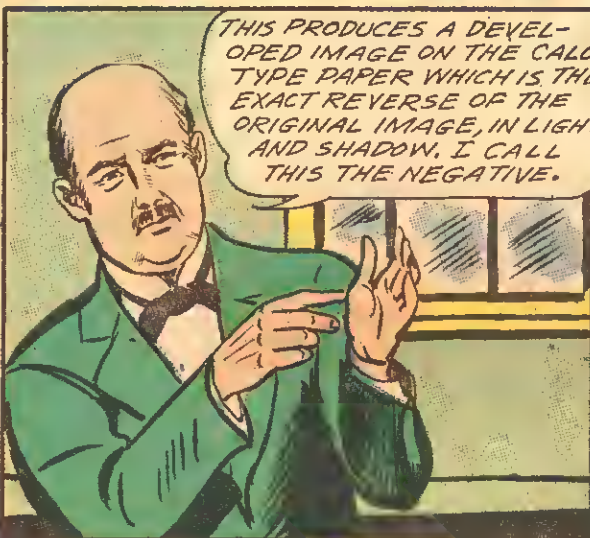


GENTLEMEN, I CLAIM PRIORITY TO DAGUERRE ON THE PROCESS OF DEVELOPING AN IMAGE WITH THE OBSCURA CAMERA BECAUSE MY EXPERIMENTS BEGAN IN 1834. I MET WITH SUCCESS AND I CALL MY DEVELOPEMENT "CALOTYPE."

WHAT INGREDIENTS DO YOU USE?



I USE SILVERIODDIDE, NITRATE AND SODIUM THIO-SULPHATE!



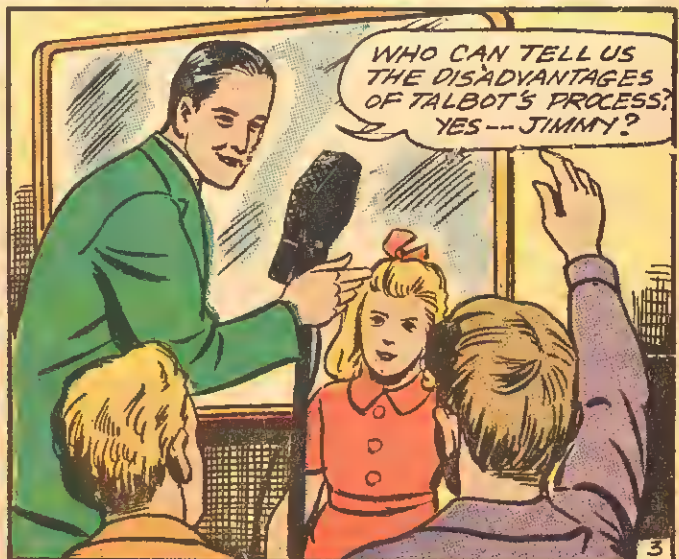
THIS PRODUCES A DEVELOPED IMAGE ON THE CALO-TYPE PAPER WHICH IS THE EXACT REVERSE OF THE ORIGINAL IMAGE, IN LIGHTS AND SHADOW. I CALL THIS THE NEGATIVE.



THEN YOU MAKE A TRUE IMAGE BY SIMPLE CONTACT PRINTING ON ANOTHER PIECE OF SENSITIZED PAPER, IS THAT CORRECT?

THAT IS RIGHT!

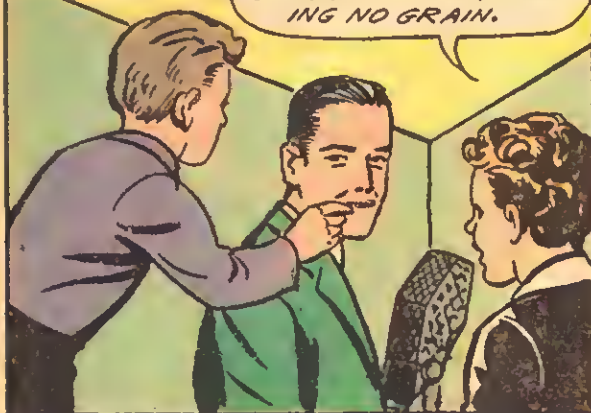
HE WORKED ON A NEW TYPE OF SENSITIVE PAPER--TO INCREASE THE EFFICIENCY OF HIS PROCESS.



WHO CAN TELL US THE DISADVANTAGES OF TALBOT'S PROCESS? YES--JIMMY?

TALBOT'S PROCESS TOOK A LONG TIME FOR PRINTING, AND THE GRAIN OF THE PAPER NEGATIVE SPOILED THE EFFECT.

TODAY, THE NEGATIVE IS CLEAR THIN FILM, SHOWING NO GRAIN.

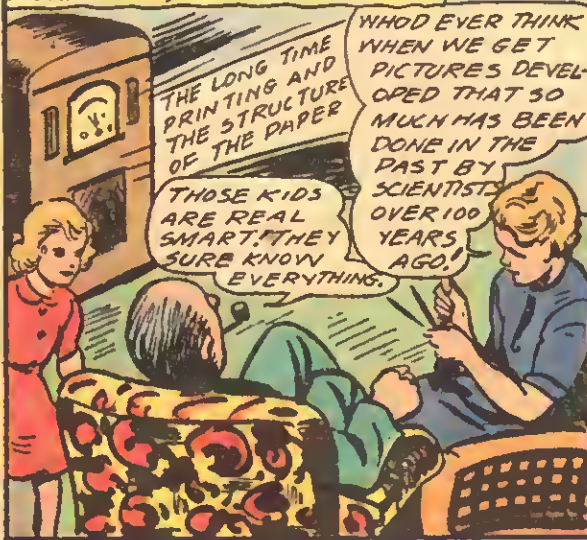


MEANWHILE, IN MANY HOMES--

THE LONG TIME PRINTING AND THE STRUCTURE OF THE PAPER

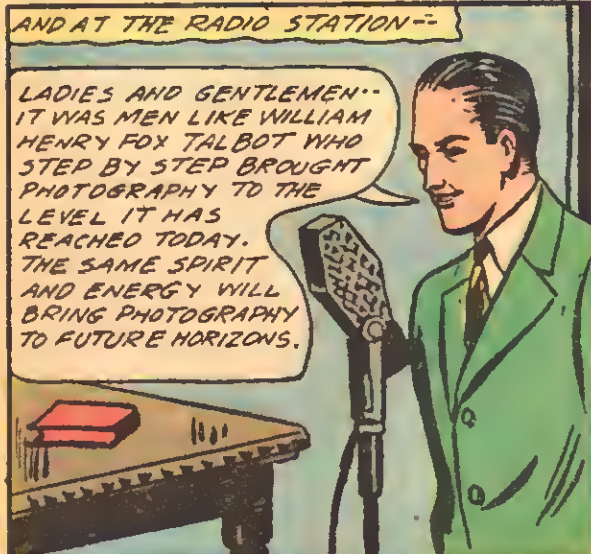
WHOD EVER THINK WHEN WE GET PICTURES DEVELOPED THAT SO MUCH HAS BEEN DONE IN THE PAST BY SCIENTISTS OVER 100 YEARS AGO!

THOSE KIDS ARE REAL SMART, THEY SURE KNOW EVERYTHING.



AND AT THE RADIO STATION--

LADIES AND GENTLEMEN-- IT WAS MEN LIKE WILLIAM HENRY FOX TALBOT WHO STEP BY STEP BROUGHT PHOTOGRAPHY TO THE LEVEL IT HAS REACHED TODAY. THE SAME SPIRIT AND ENERGY WILL BRING PHOTOGRAPHY TO FUTURE HORIZONS.



"FROM THE LITTLE BOY TRYING TO SNAP HIS PET DOG--"

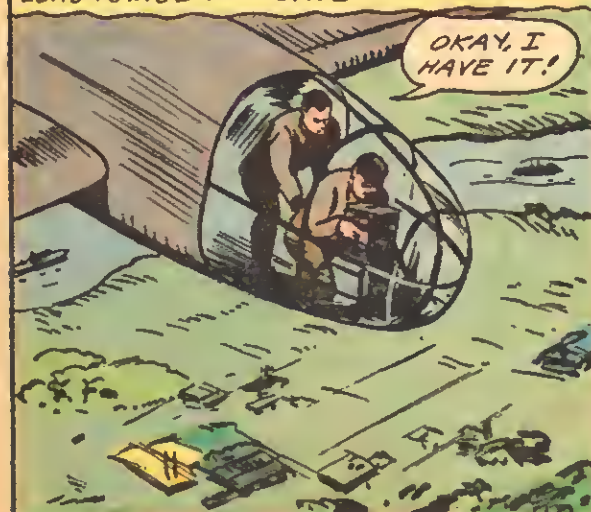
OH, SCOTTY-- STAND STILL!

WOOF!

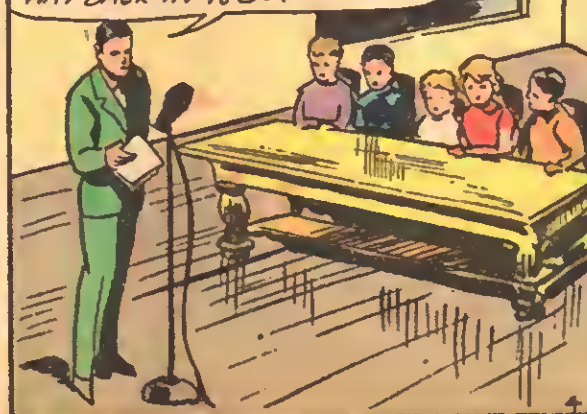


"TO THE AERIAL PHOTOGRAPHER TAKING LONG RANGE PICTURES--"

OKAY, I HAVE IT!



ALL OF US AMATEUR AND PROFESSIONAL PHOTOGRAPHERS OWE A DEBT OF GRATITUDE TO WILLIAM HENRY FOX TALBOT, INVENTOR OF THE CALOTYPE WAY BACK IN 1839.



ART FENTON

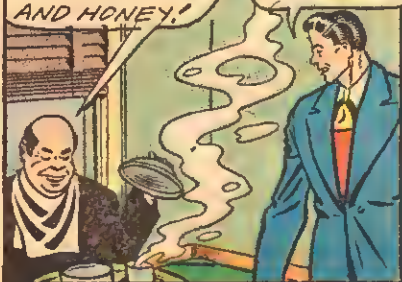


DID YOU EVER HEAR OF POPPING OFF TWO BIRDS WITH ONE STONE? WELL THAT'S EXACTLY WHAT ART FENTON--NOW A PRIVATE INVESTIGATOR WITH THE EPHRAIM SMITH DETECTIVE AGENCY DOES, AND BELIEVE US, THIS PARTICULAR SHOT BRINGS RESULTS WORTH CHIRPING ABOUT!

IN THE OFFICE OF EPHRAIM SMITH, BOSS EXTRAORDINARY OF THE WORLD FAMOUS EPHRAIM SMITH DETECTIVE AGENCY--

HMM--SNIFF, SNIFF! EGGS, PERFECT, COFFEE, SAVORY--TRULY, THIS IS A LAND OF MILK AND HONEY!

BUT EPHRAIM--THIS CASE YOU CALLED 'ME ABOUT?'



--AND APPLE PIE! AH! THIS IS THE SORT OF BREAKFAST WHICH GAVE OUR FOREFATHERS THE STRENGTH TO CONQUER A CONTINENT!

B-BUT, BOSS, THIS IS MY FIRST WHACK AT SOMETHING EXCITING SINCE I CLIMBED OUT OF G.I.'S INTO CIVVIES. WHAT'S THE CASE--WHERE DO I START?



MMM, THIS SAUSAGE! OH, YES--
A CASE! A CASE THAT OUGHT
TO MAKE HISTORY, FENTON. A
CASE THAT UNDOUBTEDLY
DEMANDS ALL OF YOUR
REMARKABLE TALENTS!

SOUNDS GREAT!
JUST WHAT
I NEED,
ACTION!

LICENSE

JIM HERSTEN

IT INVOLVES SILAS TUCKER--
AN EXTREMELY ERRATIC
MILLIONAIRE AND AN
EXCELLENT CLIENT! IT
SEEMS THAT MR. TUCKER
WANTS US TO HELP HIM
CATCH A CHICKEN THIEF!

CHICKEN
THIEF!
UH---
UGH!

UNHAPPILY, IN
THE PRIVATE
DETECTIVE
BUSINESS,
FENTON, ONE HAS
TO USE ONE'S
TALENTS FOR A
MULTITUDE OF
ENDS. AT THE
MOMENT, CATCHING
A CHICKEN THIEF
IS ONE OF THEM!



HERE ARE TICKETS
FOR BAYPORT.
MR. TUCKER'LL
BE WAITING FOR
YOU AT THE
STATION-- BUT
I WARN YOU IN
ADVANCE, HE'S
WHACKIER
THAN HIS
CASE!

EPHRAIM,
IF I DIDN'T
KNOW THAT
YOU RUN
THE BEST
DETECTIVE
AGENCY IN
THE COUNTRY,
I'D RESIGN
RIGHT NOW!

SOME TIME LATER, ABOARD
THE TRAIN BOUND FOR
BAYPORT---

WELL I'LL BE A MONK'S UNK!
THERE'S THE LATE SERGEANT
FENTON, NOW BRIGHT AND SHINY
AS A CIVILIAN!

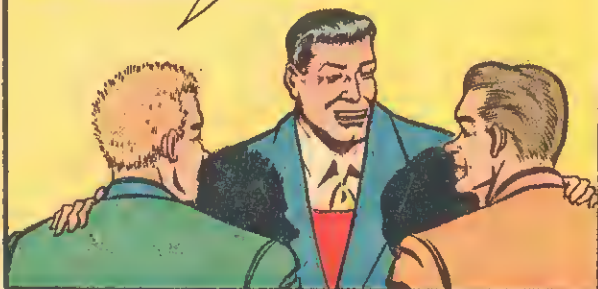
UGH! OH--
EXCUSE ME,
MISTER!

HEY! WHY
DON'T YOU--
BILL!
CHARLIE!



YOU LUGS! WHADDYA THINK YOU'RE DOING --- PUSHING OVER A JAP PILL BOX ON SAIPAN?

HI, SARGE! WHAT'S COOKING IN THE NEW LIFE --- SOMETHING TERRIFIC LIKE WE'VE GOT!



CAN'T LET THEM KNOW I'M A PRIVATE DETECTIVE WITH AN EYE OUT TO CATCH A CHICKEN THIEF OR THEY'D KID THE UNDERSHIRT OFF ME!

YEAH, AND WHAT'S SO TERRIFIC THAT YOU BULLDOZERS LANDED?

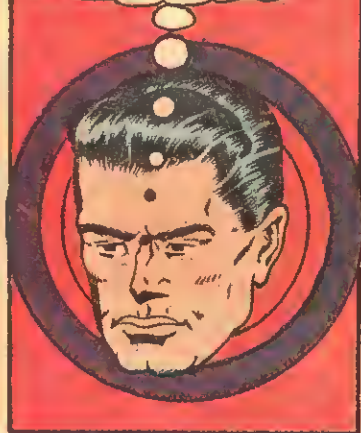
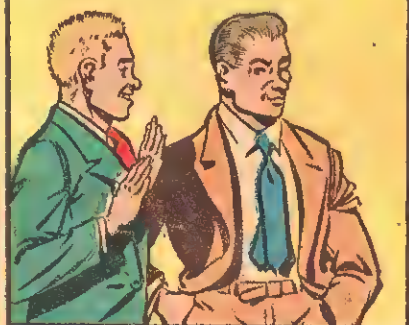
YOU TELL HIM, BILL!



WE'RE WITH THE F.B.I. TRACKING DOWN "THE MUGG," THE TOUGHEST TORPEDO THAT EVER BROKE STIR!

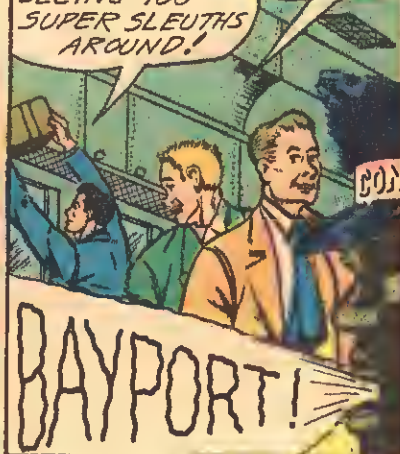
YEAH, THE RAT'S HIDING OUT SOME PLACE NEAR BAYPORT AND THE WHOLE COUNTRY IS LOOKING FOR HIM!

IF THIS ISN'T LUCK! HERE THESE GUYS LAND SOMETHING GOOD RIGHT OFF THE BAT AND I'M STUCK WITH A CHICKEN THIEF!

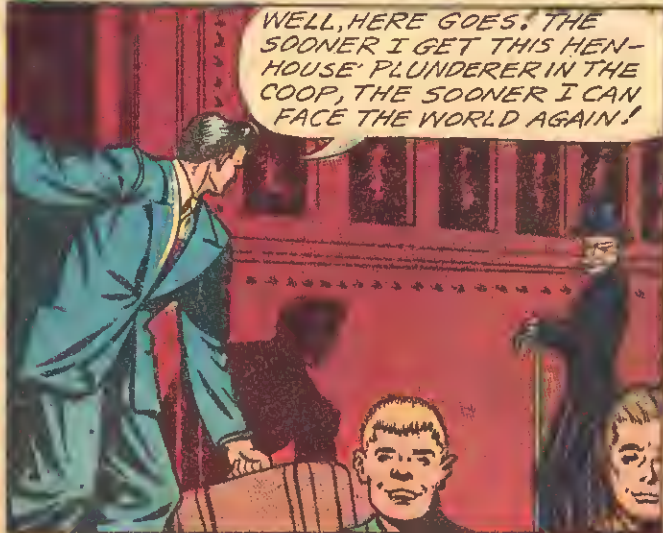


I'M GETTING OFF AT BAYPORT, TOO! JUST-ER-SEEING AN OLD FRIEND ABOUT A JOB! MAYBE I'LL BE SEEING YOU SUPER SLEUTHS AROUND!

BROTHER, YOU'LL BE SEEING US IN THE HEADLINES!



WELL, HERE GOES. THE SOONER I GET THIS HEN-HOUSE PLUNDERER IN THE COOP, THE SOONER I CAN FACE THE WORLD AGAIN!



YE'RE EPHRAIM'S MAN. GLAD YE'VE COME, YOUNG MAN! THAT BLASTED THIEF'S MADE OFF WITH SIX OF MY BEST ROOSTERS IN THE LAST WEEK!

WE'LL GET HIM, MR. TUCKER! DON'T WORRY ABOUT THAT!



HEE, HEE! YOU BET WE'LL GET HIM! EPH'S DETECTIVES ALWAYS GET THEIR MAN! EVEN KNOW WHAT THE RAPSCALLION LOOKS LIKE!

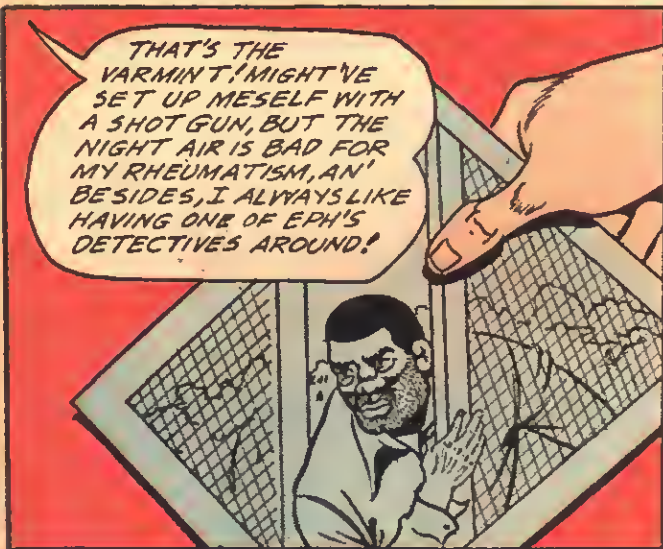


OH, SO EPH TOLD YOU ABOUT MY IDEA OF USING A CAMERA?

YESSIREE! I RIGGED A FLASH CAMERA IN THE HEN HOUSE AND WHEN HE OPENED THE DOOR HE TOOK HIS OWN PICTURE!



THAT'S THE VARMIN'T! MIGHT'VE SET UP MESELF WITH A SHOT GUN, BUT THE NIGHT AIR IS BAD FOR MY RHEUMATISM, AN' BESIDES, I ALWAYS LIKE HAVING ONE OF EPH'S DETECTIVES AROUND!



LOOKS LIKE A TRAMP! GUESS THERE'S NOTHING ELSE BUT TO WAIT TONIGHT AND NAB THIS ROOSTER ROBBER WHEN HE TURNS UP!



THAT NIGHT---

GUESS I'LL JUST PICK A SPOT HERE IN THE BUSHES AND WAIT TILL MY MAN GETS HUNGRY! IF THIS ISN'T THE NUTTIEST JOB I EVER HAD!

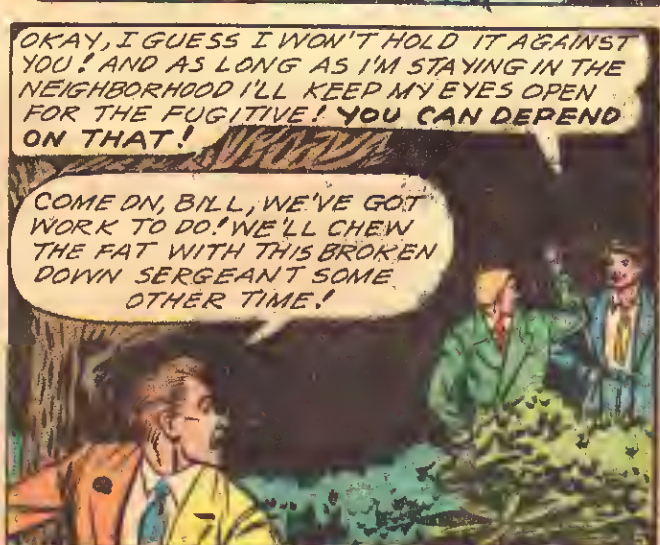
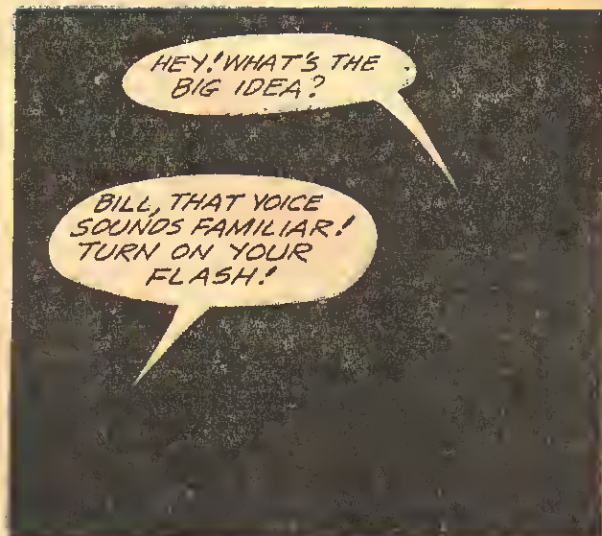


WH--? OWWW!

THAT'S HIM!

HIT HIM HARD!

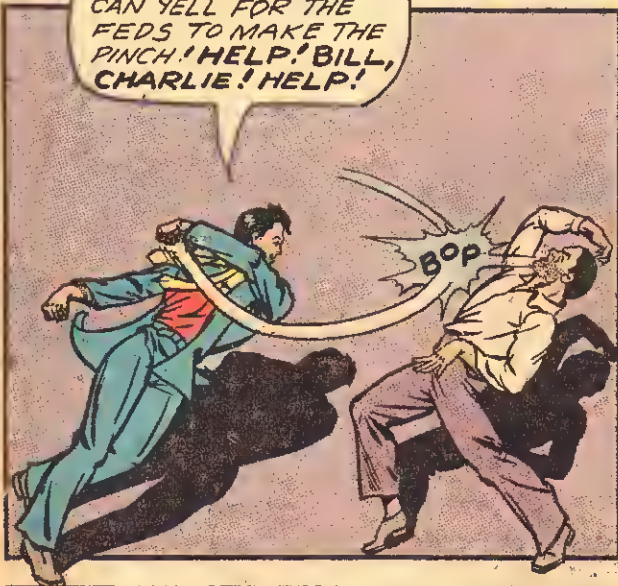




BROKEN DOWN SERGEANT, AM I? WELL, WAIT'LL THOSE BUMS SEE WHO COLLECTS THAT FIVE GRAND REWARD FOR LANDING THE MUGG!



THERE, THAT DOES IT! NOW I GUESS I CAN YELL FOR THE FEDS TO MAKE THE PINCH! HELP! BILL, CHARLIE! HELP!



CHEE, IT'S SURE LUCKY DAT I CAN STEAL A CHICK NOW AN' DEN FER GRUB! A GUY WOIKS UP A APPETITE WIT DA LAW YAPPIN' AT HIS HEELS FER A WEEK!



I'VE GOT YOU, MUGG!

YIPE! IT'S A TORNADO WHAT'S HITTIN' ME!



NEVER THOUGHT I'D LIVE TO HEAR ART FENTON YELP FOR HELP!

SAY, WOULD YOU FELLOWS MIND TAKING THIS GUY INTO CUSTODY WHILE I GO INTO TOWN TO PUT IN A CLAIM FOR A FIVE THOUSAND DOLLAR REWARD?

HUH? THE MUG!



BY THE WAY, I DON'T THINK I'VE TOLD YOU FELLOWS WHAT I'M DOING FOR A LIVING --- I'M PRIVATE INVESTIGATOR FOR THE EPHRAIM SMITH DETECTIVE AGENCY, BUT OF COURSE THAT DOESN'T COMPARE TO THE GLAMOUR OF THE F.B.I.!

AW, NUTS! I BET WE'LL HAVE THAT GUY BEATING OUR TIME JUST LIKE HE DID IN THE ARMY!



TSK! TSK! IT'S ALMOST CRIMINAL THAT THE U.S. TAXPAYERS HAVE TO WASTE THEIR MONEY ON AGENTS THAT CAN'T TELL A CHICKEN THIEF FROM A BIG TIME THUG!



TAKE YOUR CAMERA TO THE FAIR



Colorful fairs provide the camera fan with a wealth of material for still and motion pictures in black-and-white and full color

THE state, county and local fairs that are held each year throughout the country are as rich in subject material for photographs as they are in fun. Crowds, color, excitement, contests and exhibits are all good for the camera fan.

When you buy your ticket for the fair, just be sure you buy an extra roll of film, too, and bring your camera along. Start off by making a shot of the crowds pouring through the gate.

showing the tents and amusements in the background. Then move in closer along the midway and shoot the colorful array of posters and don't forget the barkers. Use filters to darken the sky background for these shots. Shoot from low or high vantage points and try to get an unusual angle.

Then we have the amusement rides, the ever present merry-go-round, the ferris wheel and the whip. The daredevil rolling a ball down a helical incline high above the ground is a good shot if you can catch the performer against the sky. In another section there are the dare devils that stick their necks out, crashing cars or riding bicycles, to crash through board panels. You'll need a fast shutter to stop the action in these scenes.

Say, there's a shot. See that youngster sneaking under the tent . . . oh, oh, there's the ground keeper and he's got a stick. Can't let that go by without capturing it on film. Now let's see what the boy was looking at, let's go inside the tent—through the entrance.

Exhibits of pumpkins, squash and other varieties of crops confront your eyes . . . and your lens. Pattern shots 'galore can be made in the exhibition sections of fairs. You can make pictures of the crowds, the judging, the prize winners and some unusual shots. Plan your exposures by looking around from various angles first and you will save precious film.

(Photo Credits: Page 1—V. Eugene Johnson. 2—Heath Bowman, Richard Johnson. 3—Gill De Witt, Joe Rapland, Heath Bowman (3) and Robert Keeler. All photos from F.P.G.)

Say, there's the bugle for the sulky races—let's go. Unlimber your camera for a long shot of the stadium and then get down to the turn and make a shot as the horses come around the first time, all bunched together. Now get over to the finish line and shoot from a point just back of the line, looking up the track. A low angle can be used effectively for shots of the horses and sulkies flying down the stretch in a cloud of dust.

There's not much time left now before it gets dark so hustle over and get some shots of the working animal contests. That about finishes up the daytime shots, but then as darkness falls entire new possibilities for pictures present themselves. So keep shooting and don't forget movies and color pictures, too!



SHOOT the ferris wheel and the merry-go-round from low angles (left) and use a filter to get clouds. The midway (above) is always good for several shots of the colorful posters and don't forget closeups of the ever present barkers.

USE A FILTER to darken the sky in shots like this one. A telephoto lens will be an aid, but is not necessary if you enlarge your own photos.

FAST SHUTTER is needed to stop the high speed action in pictures of this type. Wait for a split second after rider hits boards to catch shot at its peak.



UNUSUAL ANGLES will give life to commonplace shots of amusement rides. Shoot for pattern effects, use filter.

TYPICAL SHOTS to be made at fairs are these (l. to r.) What's a fair without spun sugar? Don't forget to get shots of the animal contests and above all be sure not to miss the crop exhibits. Try for good strong patterns in these.



THE BOX CAMERA



The simplest of all cameras is capable of making excellent photographs, yet it is often overlooked by photographers who don't know that the box camera can compete with more expensive equipment

IT is a long time since the little box camera first made its appearance. Since then there have been all sorts of improvements, accessories and gadgets made; but few have been for box cameras. Today there are so many super-duper cameras with built in range-finders, exposure meters, and a hundred-and-one refinements, not to forget fast lenses, that the pioneer of them all—the box camera—has been all but forgotten.

Like the tandem bicycle, most people think the box camera is a thing of the past and people even laugh at its simplicity. That is, with the exception of a few professionals who are still using them, because, despite all that is said about their shortcomings.

The box camera in the hands of a person that knows how to handle it correctly, is still capable of turning out good pictures under normal conditions. New films of greater sensitivity make up for the slowness of its meniscus lens; filters can be fitted over the lens for desired effects, and unless the action is too fast, the box camera can get the picture.

The box camera is heads and shoulders above all other cameras when it comes to focusing, for all one has to do is point it in the direction of the shot, and push the release. Universal focus of the box camera lens allows the photographer to shoot without having to bother about

focusing for distance.

Dr. Russell R. Voorhees, who made the photographs on these pages with a box camera, is a professional photographer and frequently visits foreign countries. He has found that for scenes in busy markets, along the street, and on wharfs, there is nothing like the box camera. It can be carried comfortably under the arm and when a picture presents itself, the box camera is immediately ready to go into action without attracting attention. Its fixed focus is the very thing that commends it to the photographer who wants to grab a shot before somebody spots the camera and a crowd

gathers. The box camera, like a revolver in the hand, is always ready to be quickly brought up and shot, much quicker than it takes to tell.

For beginners, the box camera has no peers. It will quickly show the amateur what limitations there are to various subjects and films and the prints of the shots made, will show the faults to be corrected, so that the photographer can benefit from his errors and correct them.

Just remember it is photographer behind the lens that makes the picture; the camera itself is only the means of capturing the scene.

SMALL VESSEL in Port-au-Prince harbor, Haiti, tipped over for painting.





WHARF SCENE in Haiti
was made with box camera
(Photos by Dr. Voorhees)

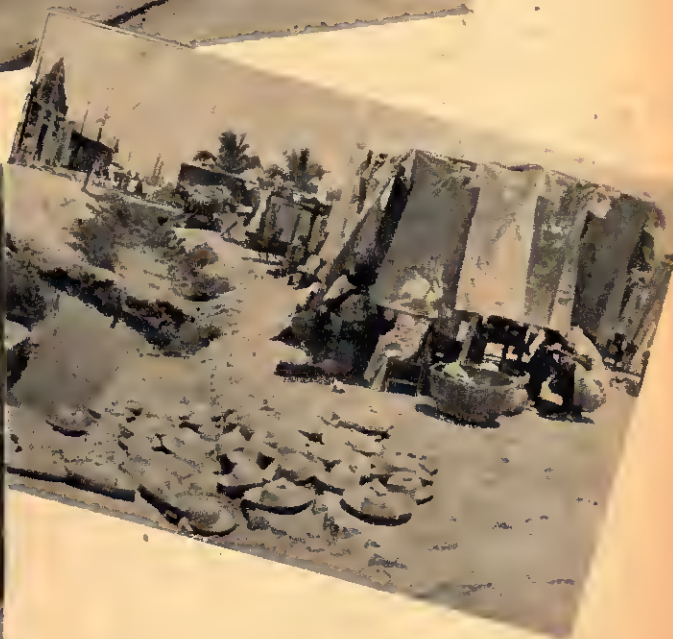
BOX CAMERA shot, of the type that
sells, is clear and sharp all over.



HAITI MARKET scene,
Port - au - Prince, shows
box camera's ability.



INCONSPICUOUS box
camera made it possible to
get candid photo of natives.



ANOTHER VIEW of the open mar-
ket, made with filter on box camera.

PHOTO ALBUM



TOMMY VALENTINE is a typical American boy with an interest in his hobby. On his eighth birthday his grandfather gave him a small camera for a present, and since then, Tommy has been making snapshots for a pastime. The pages of his photo album reveal unusual talent in the scientific field of photography, for a lad of his age.

A resident of Cambria, in the sunny state of California, Tommy has been taking utmost advantage of the good lighting, ever since his mother showed him how to operate his camera, and has accumulated quite a number of pictures and negatives. The animals in Fleischacker zoo, San Francisco, near where Tommy formerly lived, were his first subjects. His mother took him to the zoo one day and told him to wander around and take pictures of anything he thought would be interesting. Considering his total inexperience and youthfulness, he did exceptionally well with his first roll of film. He photographed the elephants, their trunks raised and mouths open to catch peanuts thrown by spectators. He shot pictures of the lions, birds, deer, bears and other animals and then finished up by taking some snaps of his friends in a playground.

Film shortages curtailed Tommy's progress for a while, and every roll of film he managed to get, was used carefully with increasing expertness. Wherever he goes, he takes his camera and often snaps candid pictures of his friends with whom he plays. As soon as he gets prints of his latest shots back, he sticks them in his pocket and carries them along with him. One day he brought his zoo snapshots to school and his teacher thought they were so good she had him pass them around the class for everyone to see. Then she had Tommy tell his classmates of his day at the zoo, for though they all live near by, many of them had never been there to see the animals.

Promised a trip with his dad,



Eight year-old Tommy Valentine shows an unusual photographic talent

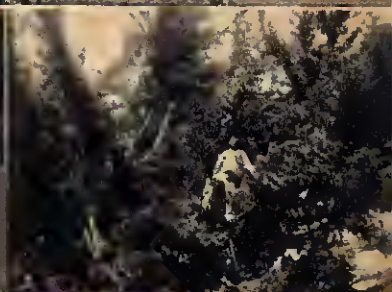
aboard an abalone boat, recently, Tommy was ready and fully dressed at 2 a.m., two hours early. He appeared in his parents' room every half hour from then until they were ready to leave, in fear that they would forget to take him if he was sleeping. He was a tired but happy boy when they returned, his camera dangling from around his neck, for he had seen a diver lowered into the ocean to cut the abalones from the rocks and send them up to the boat in a basket. Later, in the Cambria shop he saw the abalones prepared for market. Then he rushed his films to a store for processing.

His latest interest, along with taking pictures, is to become strong like Superman. He likes to take exercises, but finds that along with romping with his new puppy, it takes too much time. But he's trying.

His dog, "McGee," has learned to pose for his picture every time Tommy turns the lens toward him and has become a willing subject.

As soon as he learns enough about photography, his grandfather, H. Bryan Reed (who made the picture of Tommy at the top of the preceding page), will teach him to develop and enlarge his films. But right now he is concentrating on shooting his friends, his dog, flowers, and often goes down to the beach near his home to take pictures of the waves smashing against the rocks. With restrictions on films and supplies having been eased, he intends to take as many photographs as he can, so that he can learn what limitations there are in photography—just what his camera is capable of doing, and what certain types of film can do under given light conditions.

As soon as he has mastered the basic principles of photography, Tommy will branch out into doing his own processing under his grandfather's guidance and will then start enlarging his negatives. Judging from some of his pictures here, he is headed on the right road to a career.



Kodaflashes



Official U. S. Marine Corps photo

LAP-SIZED LABORATORY — There's very little of the war that a fighting man wants to bring back home with him. But this Marine combat photographer used one war weapon he thinks he could find peaceful uses for . . . the Kodak-designed "field darkroom." It's an 80-pound kit with every bit of equipment he needed for taking, developing, and printing the photo story of the Marines' struggles to victory. What electric power he needed he got from the 6-volt storage battery of his jeep or truck. He figures that since it did a war-sized job in a canvas shelter beside a palm or pagoda, it could work in his home kitchen, bath, or laundry . . . and be easy to take on vacations, too.

Official U. S. Army Signal Corps photo



MEDICAL RANGE FINDER — Finding a piece of shrapnel, bullet, or broken bone in a wounded soldier used to be done by knife and by luck. In World War II such painful, dangerous probing was minimized by radiography . . . Army doctors used X-ray pictures which show a shadow of the foreign object . . . no matter how small . . . no matter what path it took. Two "X-rays," one from above, and one from the side, can reveal exactly how deep the bullet is and where to operate. Mobile units at advanced hospitals used millions of square feet of Kodak X-ray Film to hasten diagnosis and treatment of battle injuries.

IN SIGHT OF VICTORY — This Chinese artilleryman, American trained and equipped, used a Kodak Aiming Circle to line up his long-awaited crack back at the Japs. Advance spotters used these small, easily hidden, deadly accurate aiming circles to obtain exact firing data for guns hidden in the hills to the rear.

It operates like a surveyor's transit . . . it's basically a precision compass with a small telescope. Like many other Kodak optical and photographic products, it was assembled in air-conditioned rooms to prevent dust from getting into the instrument and causing operating troubles. Weather-tight and accurate, these Kodak circles aimed to victory all over the world.



Official War Department photo



HOW LOW IS UP? — Near the stratosphere's altitude of 35,000 feet, where many of our bombers and camera-clicking observation planes operated, it's 85° below zero. Metals shrink, rubber crumbles, men must wear oxygen masks. But even up there Kodak aerial cameras snapped Jap-land, for they had been tested in this Kodak laboratory . . . Engineers made sure that springs, electric motors, plastic parts would keep their life and shape. Kodak science and Kodak tests insure finest photographic products, whether used as weapons of war or tools of peace.

TARGET BROWNIE SIX-20 — Makes first pictures good ones. Easy to carry and quick to use—a modern model of Kodak's famous Brownie family that started so many embryo war photographers on their expert way. Fixed focus. Snapshots or time exposures. Brilliant waist-level view finder spots subjects quickly, for 2¼x3¼-inch pictures of people and scenes at home, at school, or afield. This camera is not available now—but keep in touch with your Kodak dealer.



EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

Kodak

HUMOR IN ANIMAL



"HOWDA YA LIKE THAT?—It Talks."—seems to be what this quizzical pup is saying in this swell shot by H. M. Zalmanoff of Syracuse, N. Y.

PHOTOS

Try getting humorous photos

of animals instead of taking

run-of-the-mill snapshots

LIKE many other types of pictures, photos of animals have been overdone to the point of boredom. The family pet, as a rule, holds down more spots of honor in the average photo album than does the rest of the family combined.

Animals are like humans in as much as they can register various expressions, often times humorous ones. In other instances they are very able and willing to "act" a part to make an ordinary snapshot worthwhile. And then again, the alert photographer can take advantage of events and snap an animal shot that has a humorous angle to it, like the photo of the cat on the opposite page. The pictures on these pages were made by different photographers, but they have two things in common—they are of animals and they are all humorous. You can make shots like these if you are patient.

(Photo credits: Page 11, top to bottom—Julian Jacobson, Fred Stein, Sylvia Hoffman and Americo Grasso)





REALISTIC PLANE (top) is actually a model on a table, (above) shot from low angle and enlarged.



Photographing your MODELS

MANY camera fans also build models, but few attempt to take pictures of them, because they believe it to be too difficult. It is, however, very simple. Get in close to the model to obtain a good-sized image on film. Model planes should be shot from low angles and when in flight, use filters to darken the sky. Boat models should naturally be pictured in water and miniature autos on pavement. Indoor shots can be made with ordinary photoflood lamps or flashbulbs—taking care to see that lights do not cast multiple, confusing shadows.



K2 FILTER brought out clouds in flying plane photo. Tugboat closeup looks real. (Photos by Ed Hannigan)

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AND

ILLUSTRATES A

BOOK ON HIS PET HOBBY-ENLARGING



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FEATURES

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FOR THE ADVANCED: How to Match Negatives and Paper, Advance Pointers on Chemicals • Light Manipulation Printing In, Dodging and Vignetting • Combining Negatives • Exposure Charts • Borders • Correction of Distortion

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Camera Cues

OUTDOOR LIGHTING FOR PORTRAITS

GOOD outdoor lighting conditions can be said to be present only when the sunshine is soft and the rays of the sun are not coming from an angle directly overhead. Do not try to make good pictures between the hours of 11 a.m. and 2 p.m. for you will not be successful due to the angle of the sun's rays. Since brilliant sunshine will give you results that are too excessive in contrast tones, it is a good idea to make such portrait shots as you want on days when the sky is overcast or clouds filter the light. 45 degree lighting is very pleasing and one of the easiest and surest lightings for successful portraits. Be sure you place the subjects so that spotty backgrounds do not spoil the picture.

Side lighting for portraits taken outdoors in sunshine is only possible when the light is very soft or reflectors are used. A bright, but cloudy day will give pleasing side lights only if a reflector is used to put light into the areas of deep shadow in the face.

Bad outdoor lighting conditions cause excessive shadows and will give your subjects dark circles under the eyes.

The standard studio lighting used by most professionals is the 45 degree lighting, and portraits made with this type lighting in soft sunlight will produce results of a very high quality. The quality obtained in soft sunshine is hard to duplicate artificially so portraits taken outdoors are really in some ways better than those made with artificial illumination and a battery of lamps.

Back lighting is very effective in bringing out details in the hair by emphasizing the highlights. The best time to make such a portrait is when the sunlight is very soft. Reflected light will be needed so that proper facial detail will be brought out. Try the subject in several poses before you make a final selection for the actual exposure. Study portraits every chance you have so that you will be familiar with the placing of the light source. Shadows on nose and chin are prominent clues.

No chapter on outdoor lighting could be complete without some reference to the use of filters. A general outline of the reasons for placing a filter in front of the camera lens will aid in the proper selection. The light or medium (K-2) yellow filters are used to absorb a portion of the blue light from the sky so that some detail is possible. For instance, fleecy, white clouds will stand out in pleasing brilliance against a darker background such as the yellow filter supplies. A green filter gives practically the same effect but requires additional exposure. In taking portraits against a sky background the green filter will produce brilliant faces and make the sky a much darker tone. It also makes better contrast between the lip and facial tones.

The orange and red filters require fairly long exposures but the unusual effects that can be obtained when they are used with panchromatic films are often worth while. The sky will show up very dark and clouds will stand out in sharp contrast. Filters are also used to give a more pleasing rendition of colored objects. By the use of medium green filters with pan film, the tone relationships in the finished picture will be closer to that seen by the human eye. Tone values can be improved in some cases by deliberately falsifying them. The filter absorbs a portion of the light which would normally enter the lens, so that more exposure must be given to compensate for this loss. You must learn about filter factors before using them, and therefore you should study carefully the instruction sheets generally issued with films and filters when purchased, and carefully make the recommended adjustment in the length of exposure when you use a filter. The use of a filter often makes the difference between a good picture and just another snapshot.





**Natural frames add life and depth
to otherwise drab outdoor photos**

IF your outdoor pictures are flat and uninteresting, then take a few extra seconds before you snap the shutter the next time, to locate a natural frame for your subject. Look around for suitable tree trunks and branches, archways or anything in the foreground through which you can shoot your picture. A "frame" within the composition will make your picture pictorial rather than a record shot and at the same time will give a feeling of depth and will keep the eye from wandering out of the photo.



NEWS PHOTO of returned ship has added interest and frame of trees and silhouette for framing effect.



SUN SPLASHED LAKE scene has feeling of depth and the eye is kept within photo by frame of branches.



COMPARE THESE PHOTOS. The one above is a record shot but is uninteresting. Shot as his right vision proved



by moving fifteen feet to the left he makes use of pictorial frame of branches and shadows. (Photo by Ed. Henshaw)

NEW IDEAS

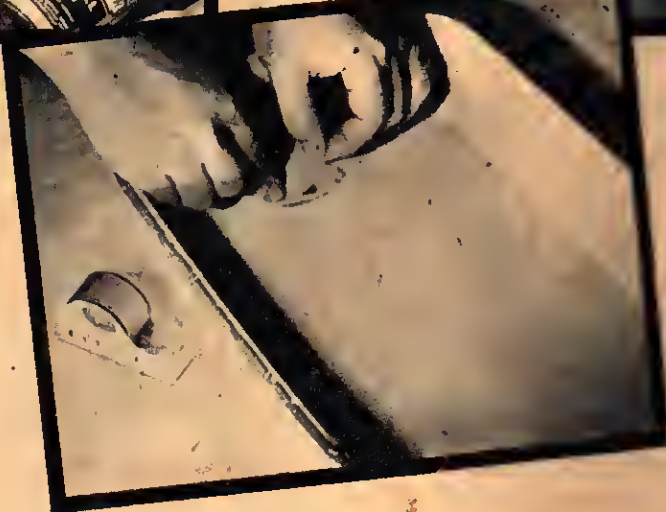
Try these for better picture-taking



To prevent a small rust spot in your tray from getting worse and affecting the solution, cover it with a small piece of cellulose Scotch tape.



Weak flashlight batteries can be given a temporary lease on life by warming them up on a hot radiator but only do so in an emergency.



Temporary tanks for developing small sizes of cut film and film packs can be made by cutting waxed paper milk containers to size.

GLOSSARY FOR PHOTOGRAPHY

ABERRATION—Errors in lenses which cause defects in pictures or distortion of light rays passing through the lens. The most common aberrations are: spherical and chromatic aberration, astigmatism and coma.

ACCELERATOR—Any substance, usually alkaline, which increases the activity of developers and shortens the time of development.

ACETATE BASE—Material from which safety film, or slow-burning film is made.

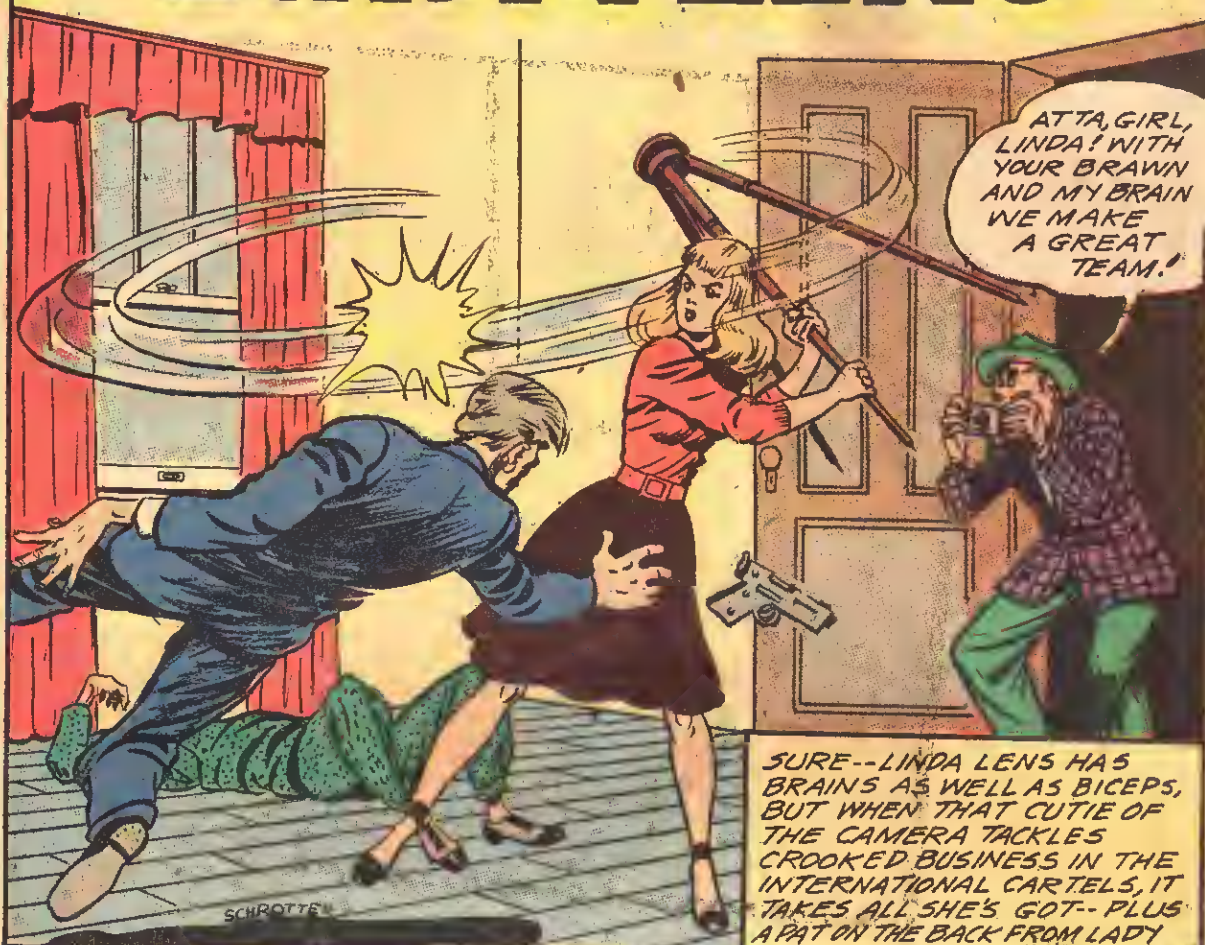
ACETIC ACID, GLACIAL—Used in 28% solution

as a short stop bath between developer and fixing baths for films and prints. Glacial acetic acid is poisonous and should be handled with care.

ACHROMATIC LENS—A lens which is color-corrected for two wave-lengths of light and is suitable for ordinary photography. Such a lens, however, is not sufficiently corrected for color separation processes.

ACID HYPO—A mixture of dry chemicals ready for dissolving in water to form an Acid Fixing Bath. Usually combined with an acid hardener to make gelatin emulsions more resistant to scratches.

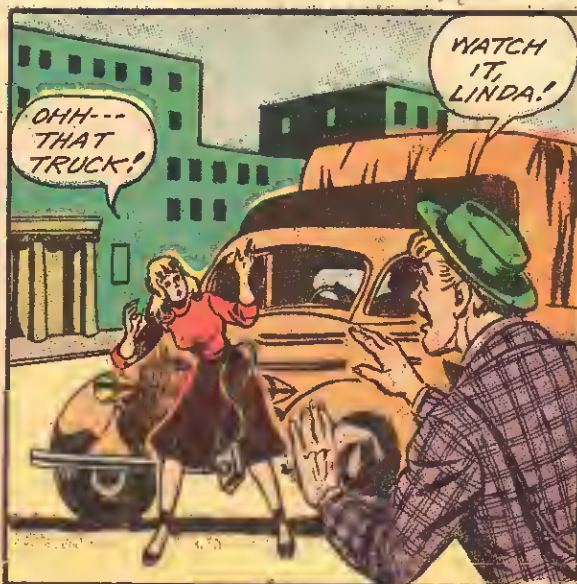
LINDA LENS

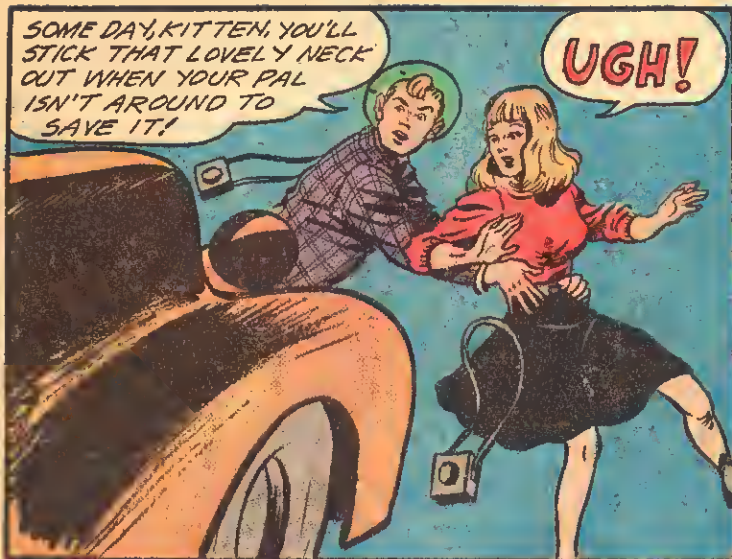


SURE--LINDA LENS HAS BRAINS AS WELL AS BICEPS, BUT WHEN THAT CUTIE OF THE CAMERA TACKLES CROOKED BUSINESS IN THE INTERNATIONAL CARTELS, IT TAKES ALL SHE'S GOT-- PLUS A PAT ON THE BACK FROM LADY LUCK TO KEEP HER OUT OF A GRAVE

THIS EVENING BEGINS INNOCENTLY ENOUGH WITH OUR HEROES, LINDA LENS AND VINCE HANNIGAN ON THEIR WAY TO COVER A ROUTINE ASSIGNMENT---

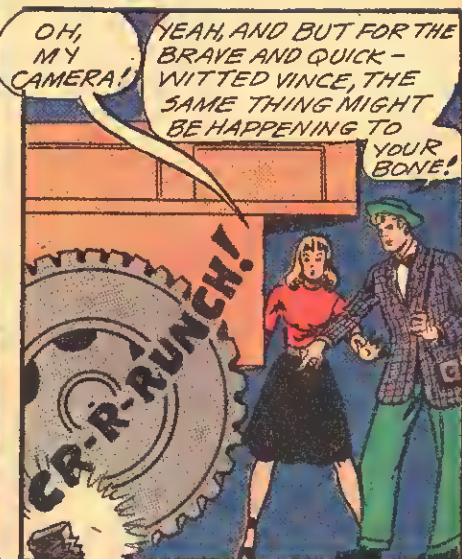
C'MON, VINCE! GET THE LEAD OUT OF YOUR GUNBOATS OR WE'LL BE LATE!





SOME DAY, KITTEN, YOU'LL STICK THAT LOVELY NECK OUT WHEN YOUR PAL ISN'T AROUND TO SAVE IT!

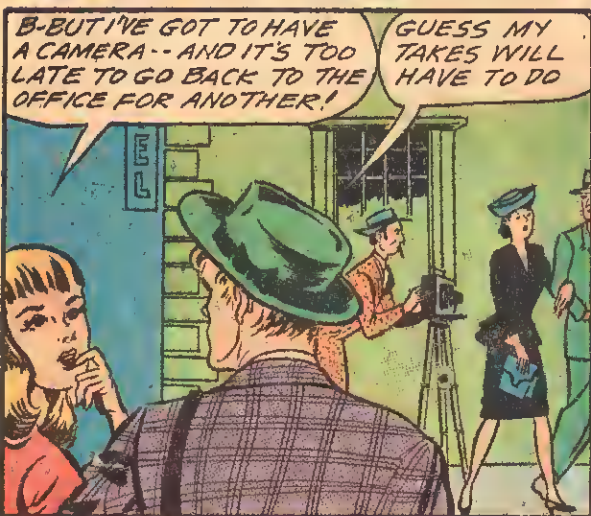
UGH!



OH, MY CAMERA!

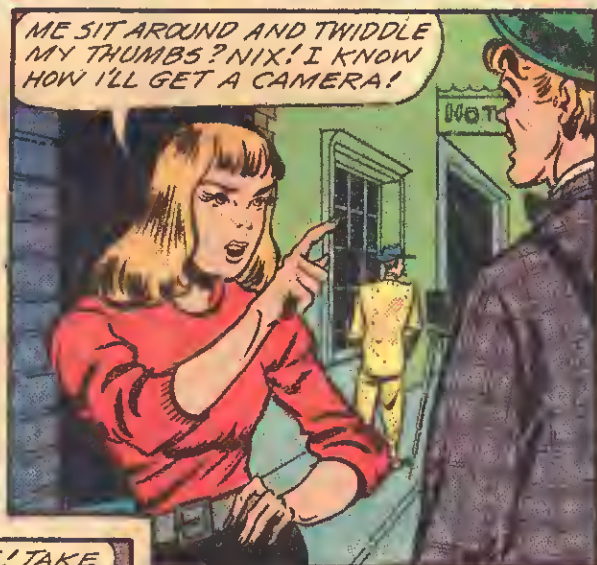
YEAH, AND BUT FOR THE BRAVE AND QUICK-WITTED VINCE, THE SAME THING MIGHT BE HAPPENING TO YOUR BONE!

CR-R-RUNCH!



B-BUT I'VE GOT TO HAVE A CAMERA-- AND IT'S TOO LATE TO GO BACK TO THE OFFICE FOR ANOTHER!

GUESS MY TAKES WILL HAVE TO DO

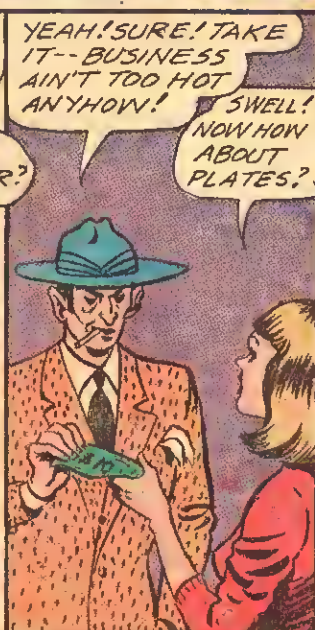


ME SIT AROUND AND TWIDDLE MY THUMBS? NIX! I KNOW HOW I'LL GET A CAMERA!



OLD PAL! I'M A PRESS FOTOG AND I JUST BROKE MY CAMERA! HOW'S ABOUT THE LOAN OF YOURS FOR A WHILE-- FOR TEN BERRIES?

HUH? A PHOTOGRAPHER?



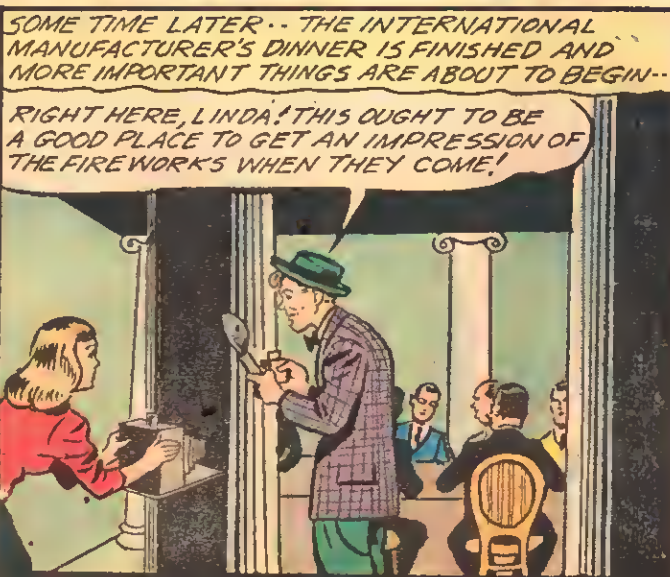
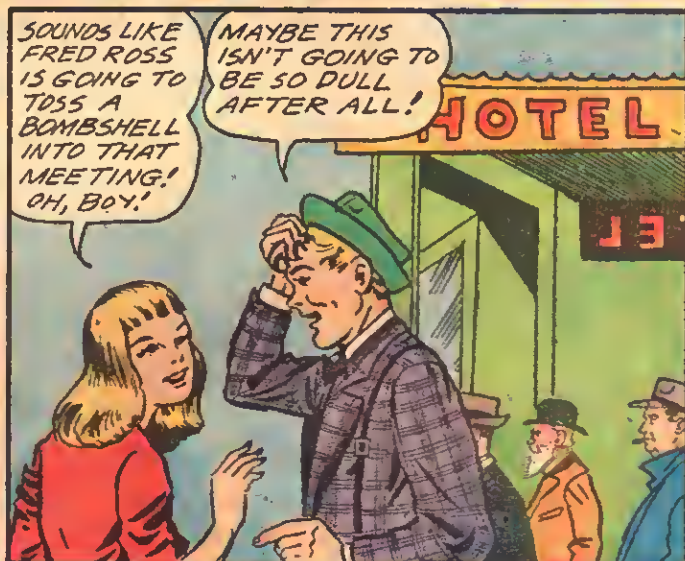
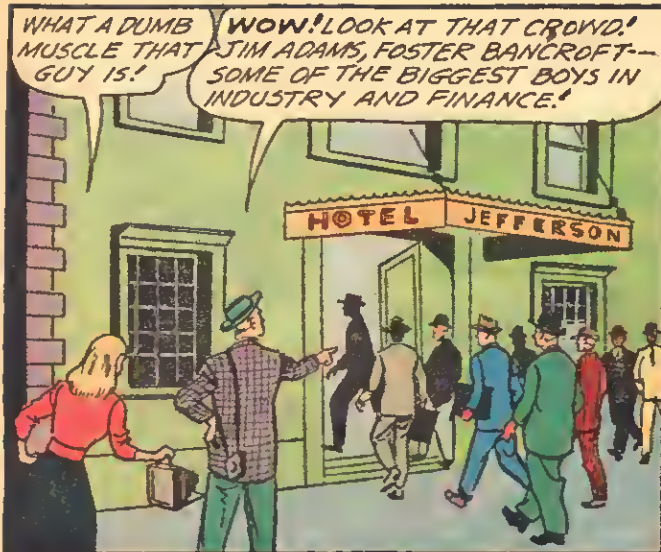
YEAH! SURE! TAKE IT-- BUSINESS AIN'T TOO HOT ANYHOW!

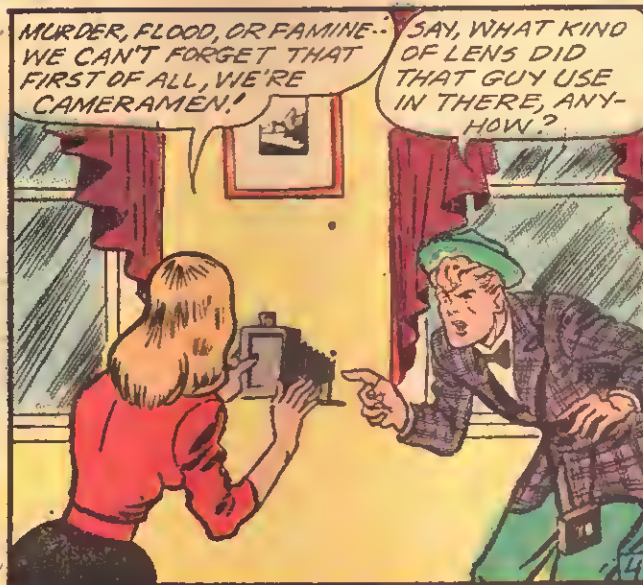
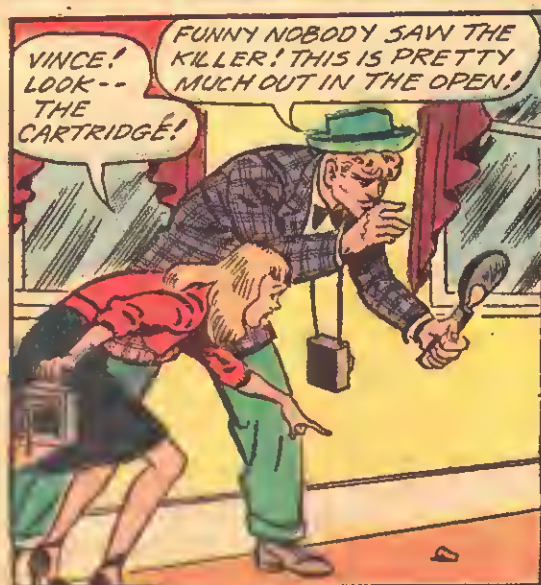
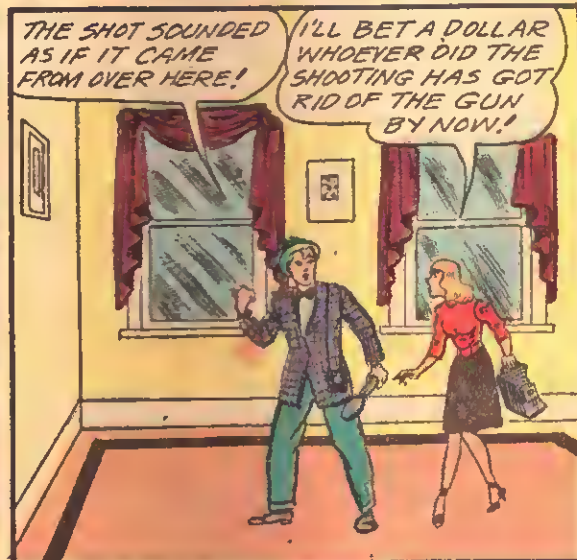
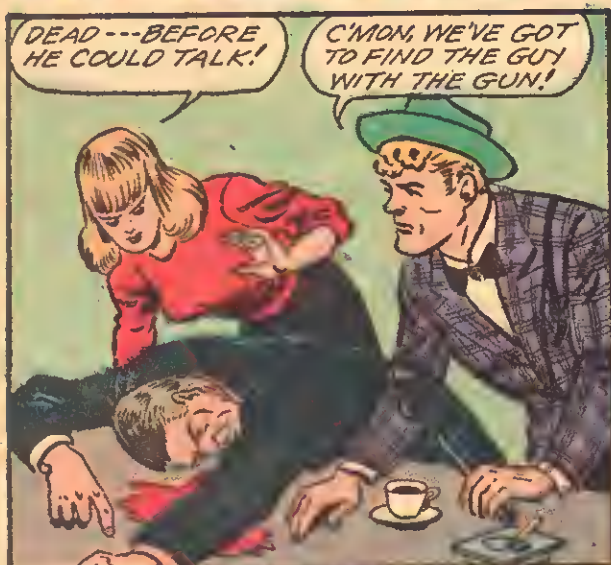
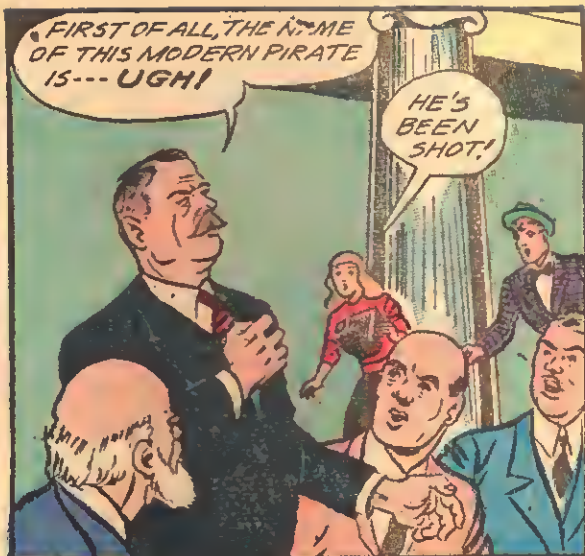
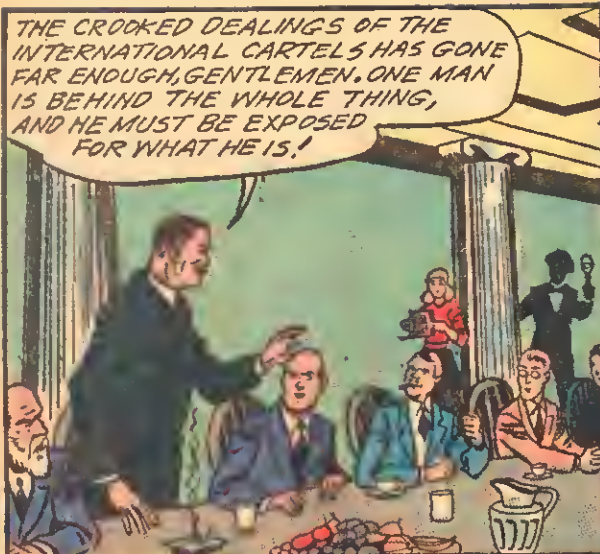
SWELL! NOW HOW ABOUT PLATES?

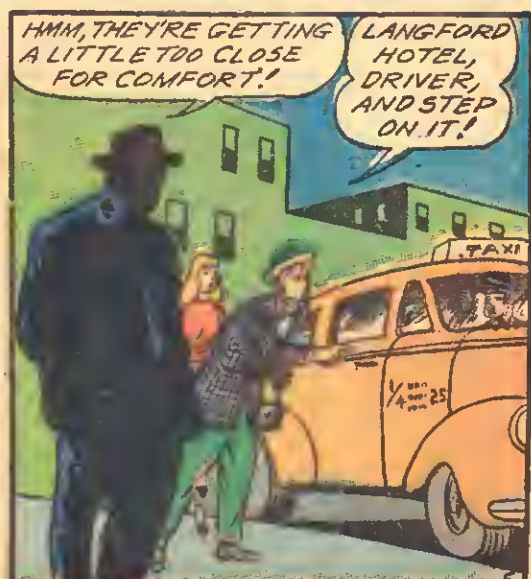
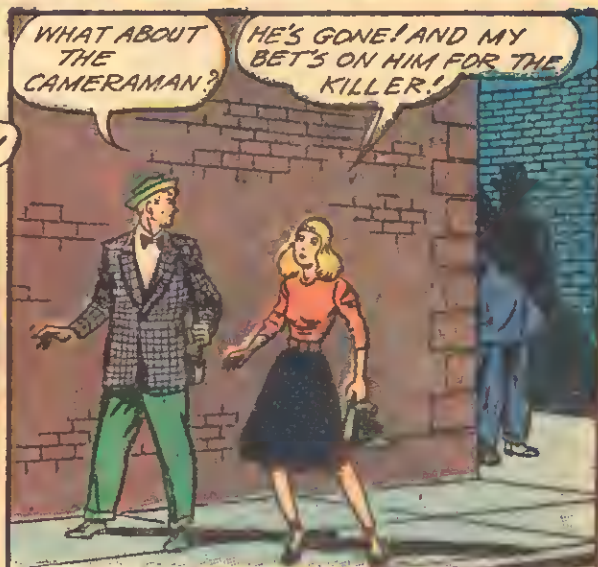
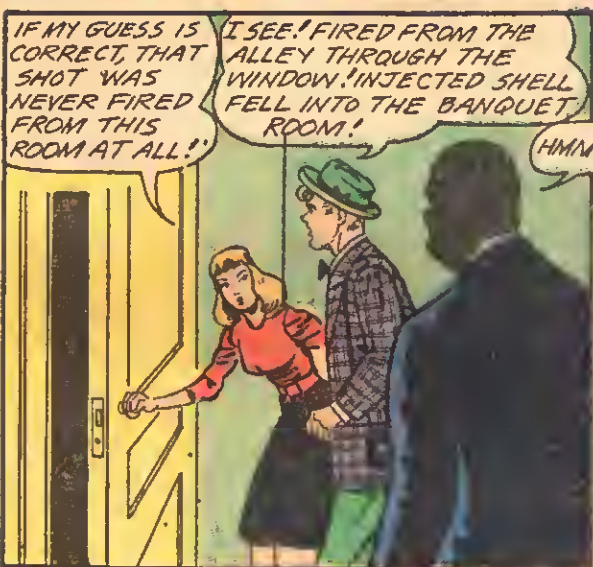
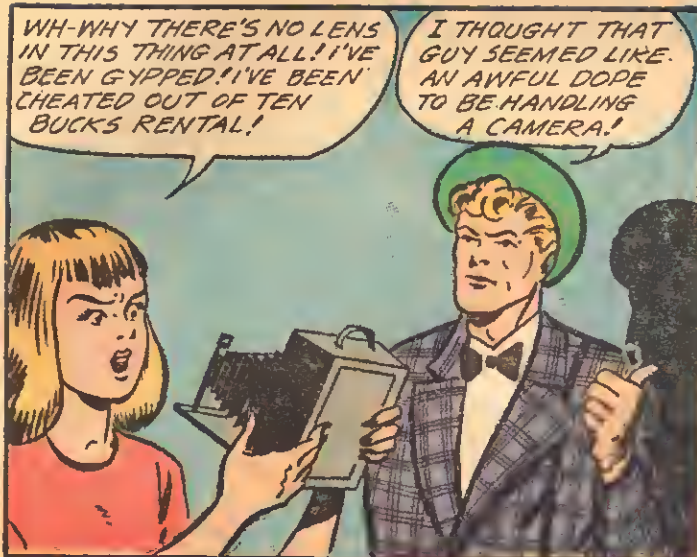


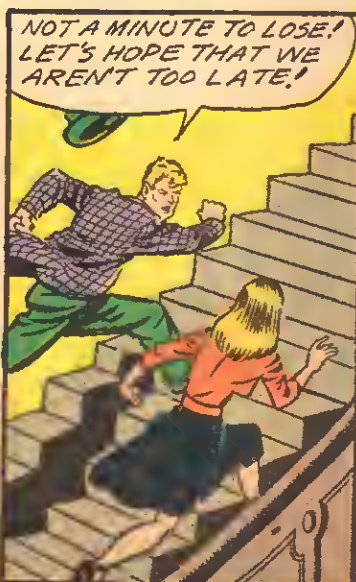
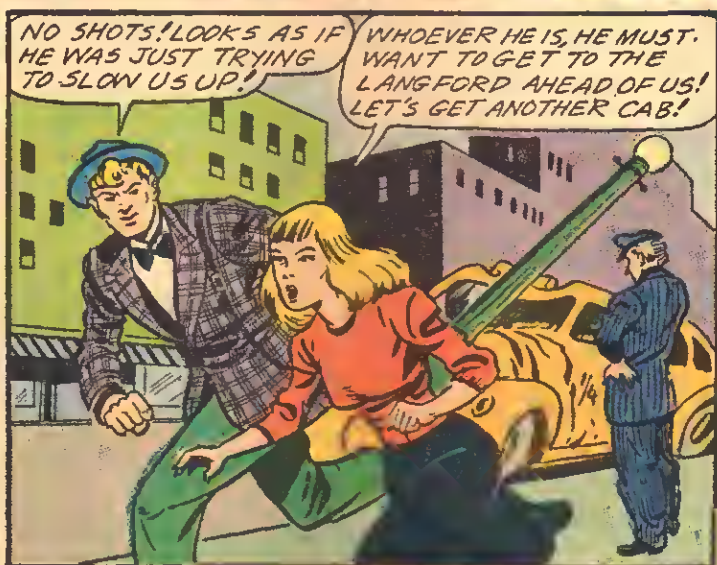
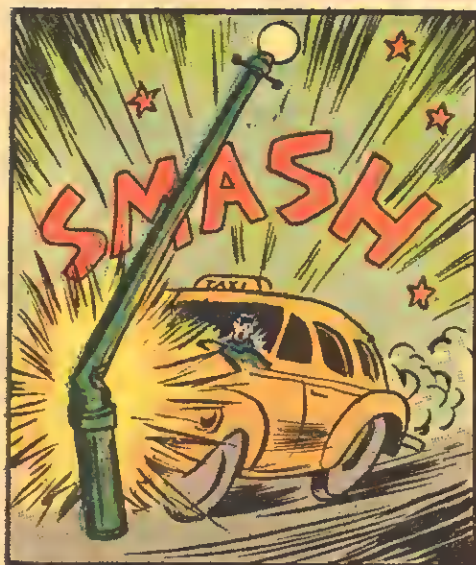
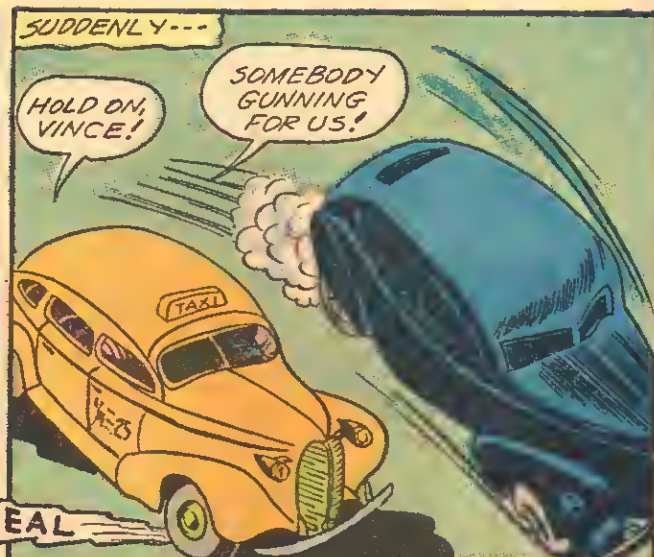
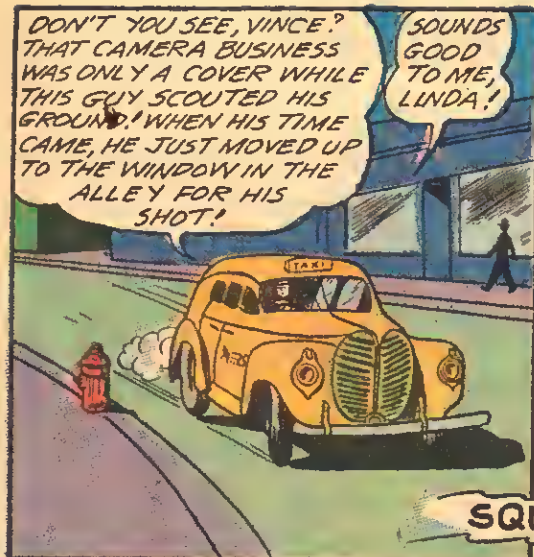
PLATES? PLATES? WHADDYA THINK I DO-- CARRY AROUND A CHINA SHOP WIT' ME?

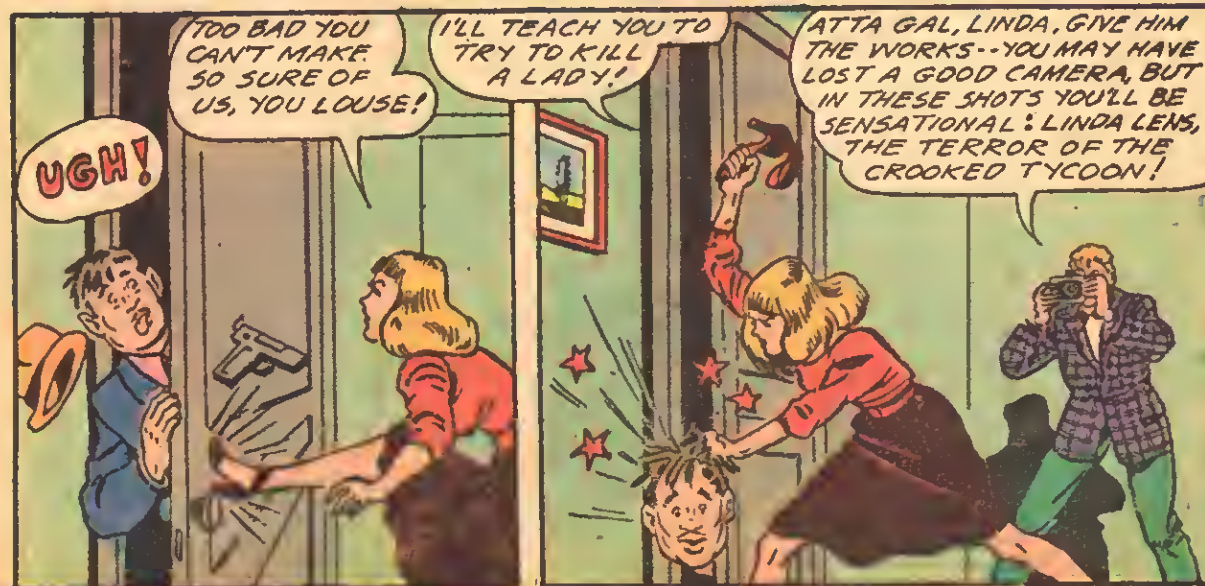
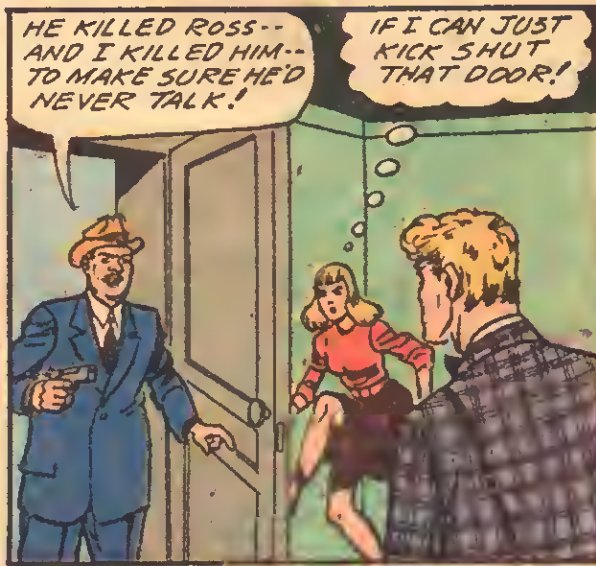
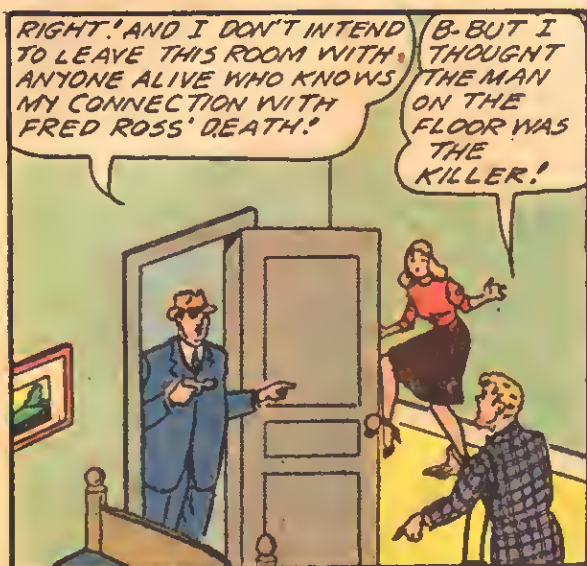
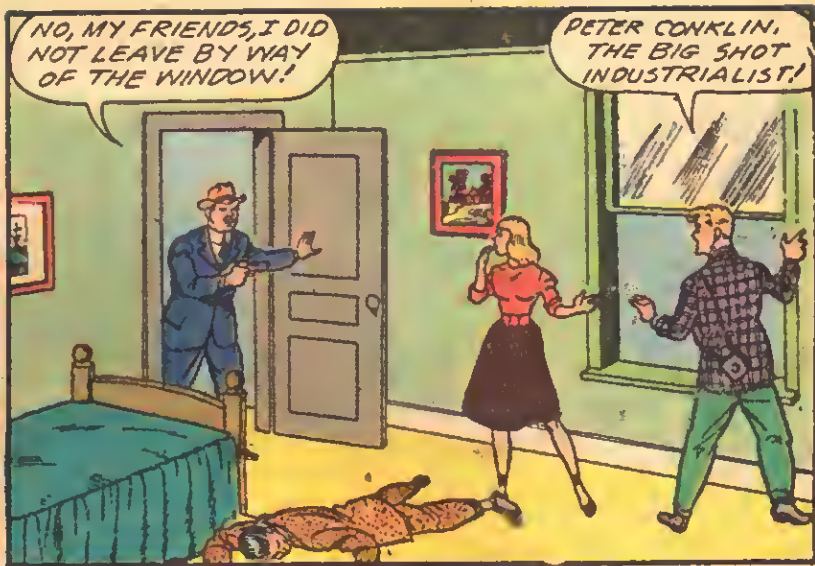
CUT THE PUNNING! I'M IN A HURRY, PAL!











The GREY COMET



EVEN WITH THE WAR OVER THE GREY COMET MANAGES TO FIND ADVENTURE, ALTHOUGH ADVENTURES AREN'T ALWAYS WHAT THEY SEEM TO BE!

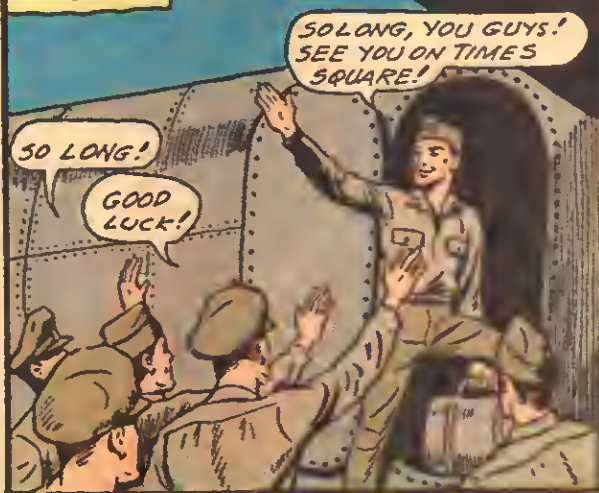
AT AN ADVANCED AIR BASE IN CHINA---



YEDN! HERE'S MY ORDERS TO PROCEED TO BOMBAY FOR RETURN TO THE STATES!

YOU LUCKY MAN!

LATER---



SO LONG, YOU GUYS! SEE YOU ON TIMES SQUARE!

SO LONG!

GOOD LUCK!



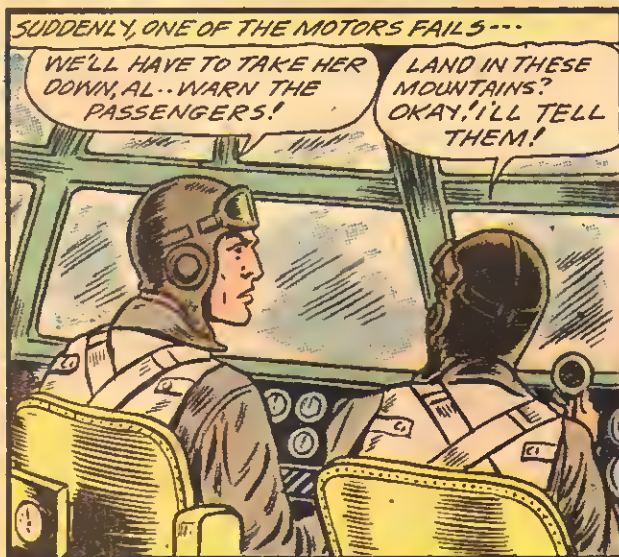
SO WE'RE GOING OVER "THE HUMP"? THAT SHOULD BE A RUGGED TRIP!

WELL, IT ISN'T TOO BAD! IF YOU CAN GET UP HIGH ENOUGH!



WITH A MIGHTY ROAR, THE ENGINES TURN OVER AND THE GIANT PLANE SOARS INTO THE SKY---

(YAWN--) GOSH--I'M TIRED!



WE'LL HAVE TO TAKE HER DOWN, AL--WARN THE PASSENGERS!

LAND IN THESE MOUNTAINS? OKAY, I'LL TELL THEM!



I KNOW OF BETTER WAYS OF EARNING A LIVING THAN LAND-ING HERE!

WE'RE GOING DOWN FOR A FORCED LAND-ING! TIGHTEN YOUR SAFETY BELTS!

JUST MY LUCK WHEN I'M ON MY WAY HOME!



THERE'S A SPOT, AL! MAYBE I CAN PANCAKE IN!

WHAT DO YOU MEAN, MAYBE-- YOU'D BETTER!



WOW! WE'RE REALLY IN A JAM HERE!

YEAH! I'LL TRY TO RADIO FOR HELP!

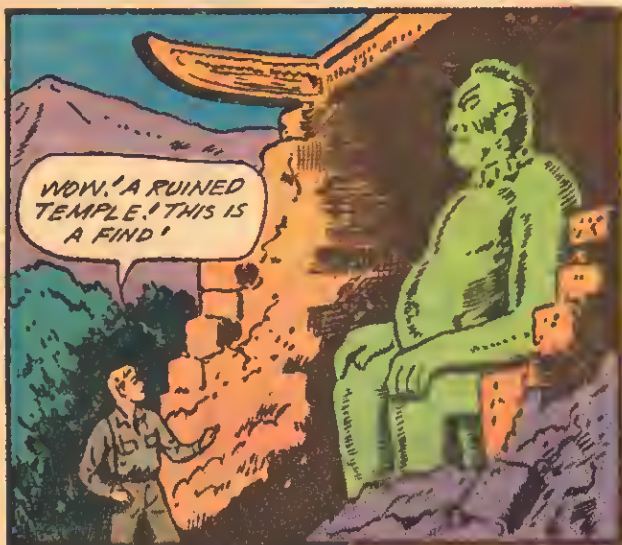
WHILE THEY'RE TRYING TO
GET A MESSAGE THROUGH,
I'LL SNOOP AROUND
A LITTLE!



NICE SCENERY AROUND
HERE! WHAT'S THAT
IN THE UNDERBRUSH?



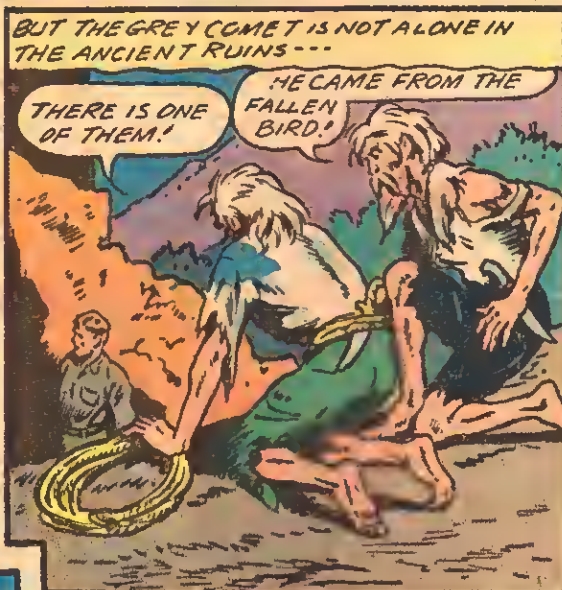
WOW! A RUINED
TEMPLE! THIS IS
A FIND!



BUT THE GREY COMET IS NOT ALONE IN
THE ANCIENT RUINS---

THERE IS ONE
OF THEM!

HE CAME FROM THE
FALLEN
BIRD!



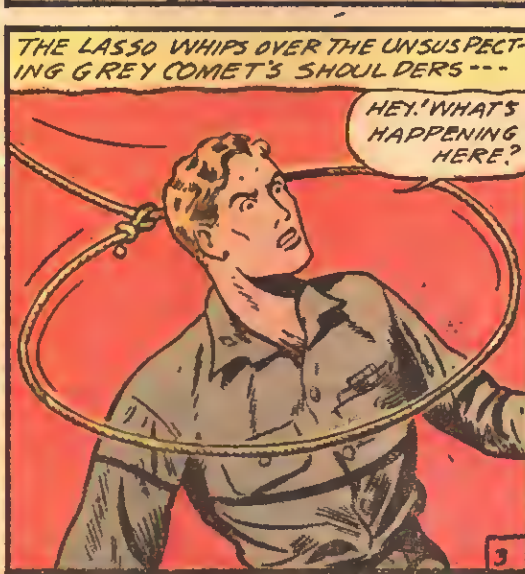
WE MUST CAPTURE
THIS INTERLOPER!

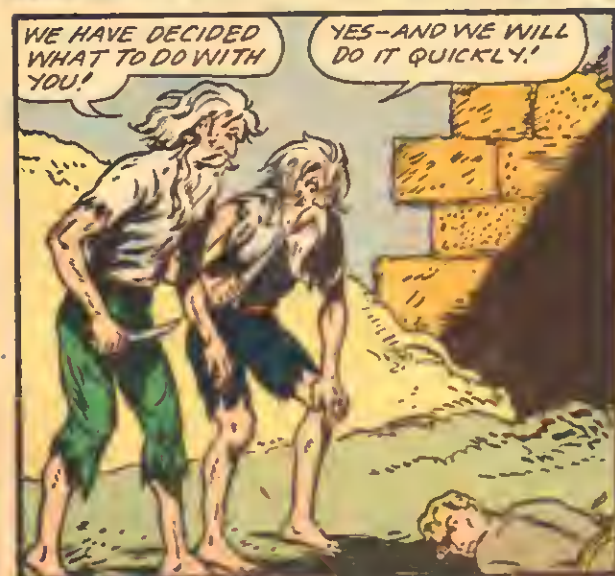
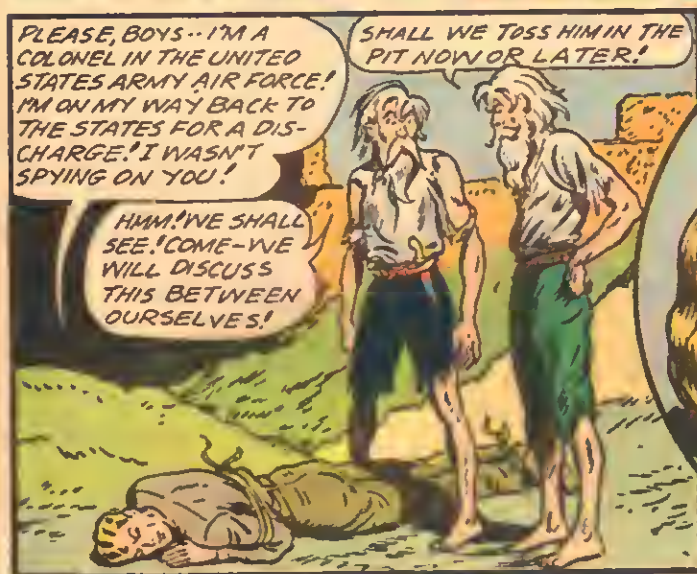
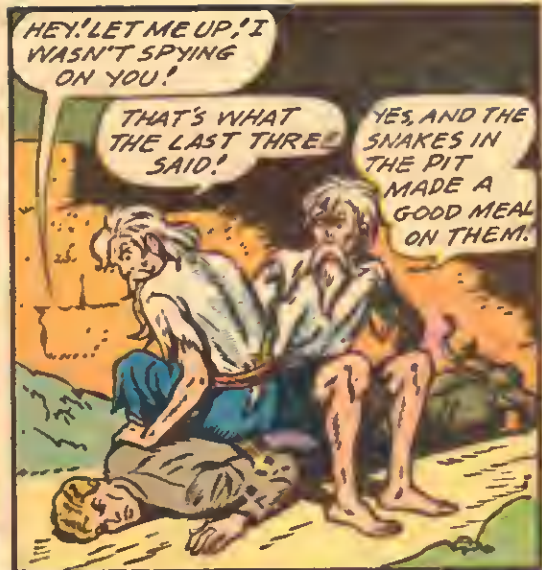
YES--NO ONE MUST
LEARN OUR SECRET!

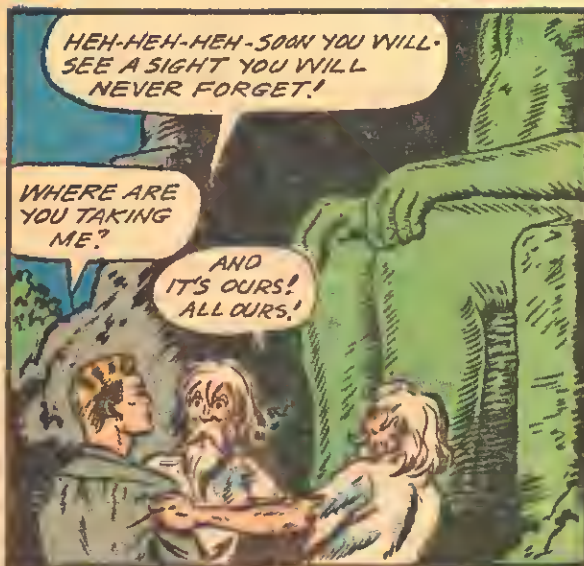


THE LASSO WHIPS OVER THE UNSUSPECTING
GREY COMET'S SHOULDERS---

HEY! WHAT'S
HAPPENING
HERE?







HEH-HEH-HEH--SOON YOU WILL SEE A SIGHT YOU WILL NEVER FORGET!

WHERE ARE YOU TAKING ME?

AND IT'S OURS! ALL OURS!



HOLY COW!

LOOK, AVIATOR, LOOK! FEAST YOUR EYES!

YES, AND REMEMBER NOT TO TOUCH ANYTHING!



THOSE JEWELS-- THAT TREASURE-- WHERE DID IT COME FROM?

WE FOUND IT-- ALL BY OURSELVES!

YES--AND YOU CAN'T HAVE ANY OF IT!



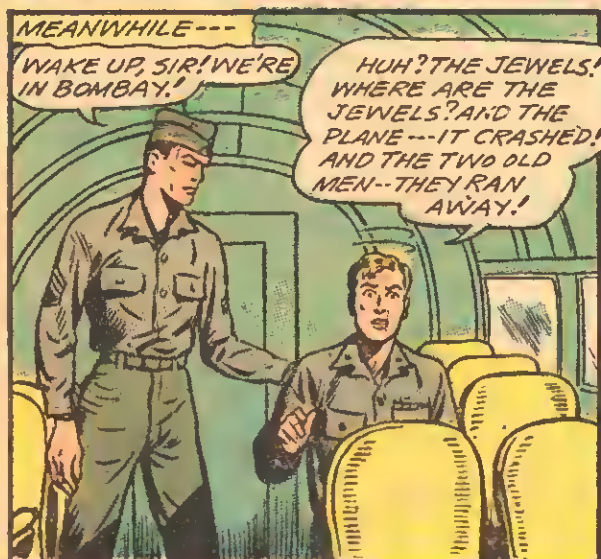
TELL ME MORE ABOUT THIS TREASURE!

WE MUST LEAVE--HEH--HEH--HEH!

YES--- WE CAN'T STAY!



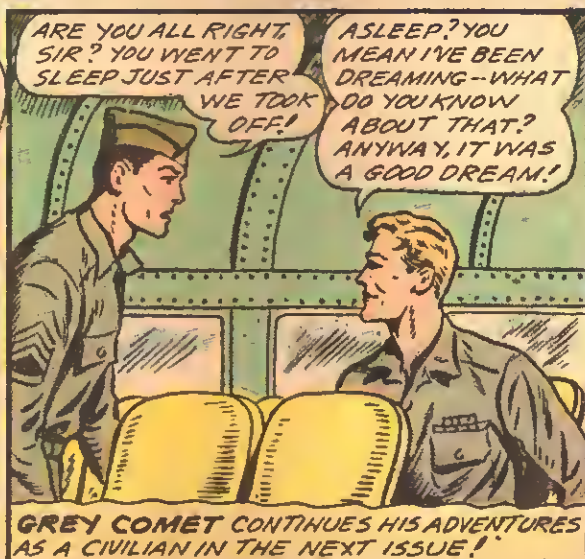
I'LL BE DARNED! THEY'VE DISAPPEARED! I'LL TAKE A COUPLE OF THESE GEMS AND GO BACK TO THE PLANE! I'LL NEED THEM TO PROVE MY STORY!



MEANWHILE---

WAKE UP, SIR! WE'RE IN BOMBAY!

HUH? THE JEWELS! WHERE ARE THE JEWELS? AND THE PLANE---IT CRASHED! AND THE TWO OLD MEN--THEY RAN AWAY!

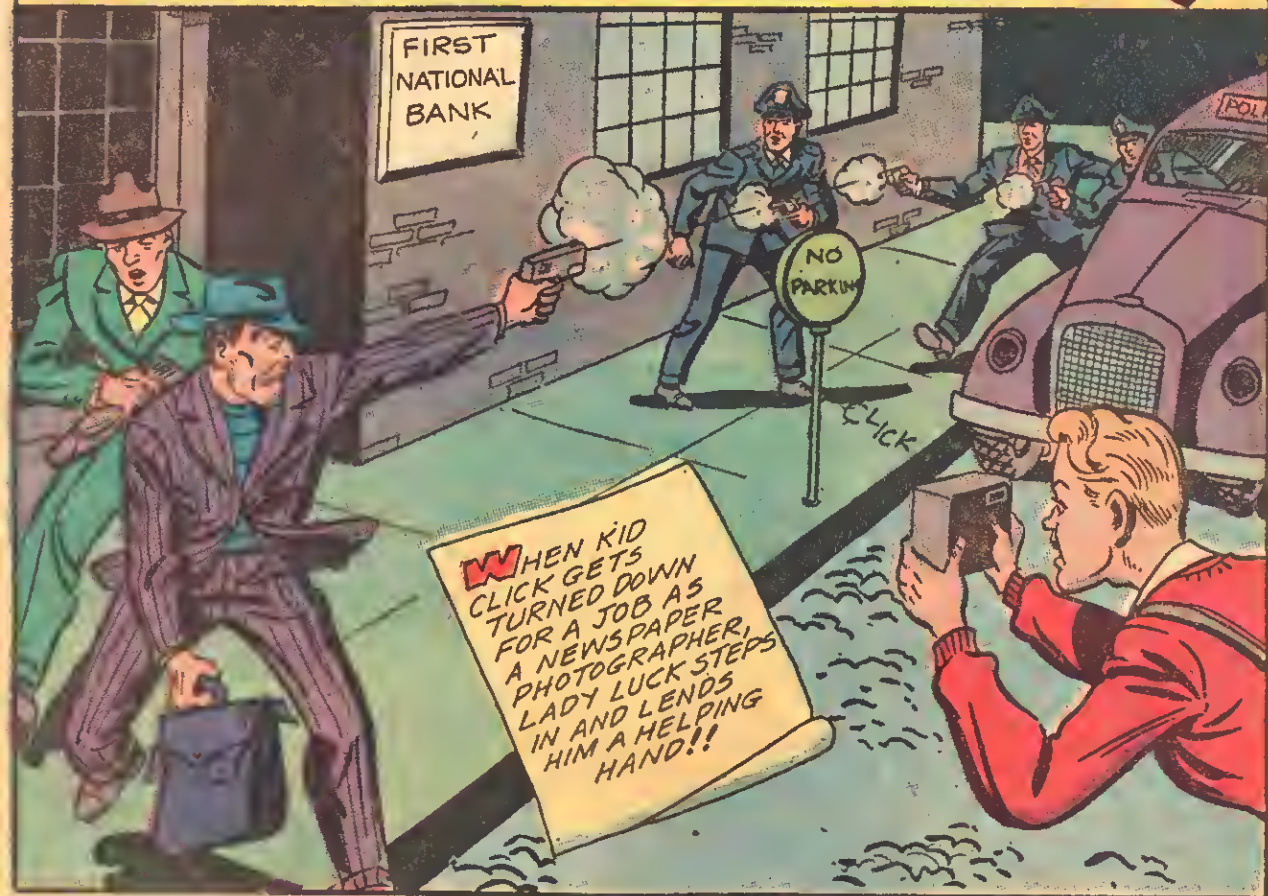


ARE YOU ALL RIGHT, SIR? YOU WENT TO SLEEP JUST AFTER WE TOOK OFF!

ASLEEP? YOU MEAN I'VE BEEN DREAMING--WHAT DO YOU KNOW ABOUT THAT? ANYWAY, IT WAS A GOOD DREAM!

GREY COMET CONTINUES HIS ADVENTURES AS A CIVILIAN IN THE NEXT ISSUE!

Kid Click

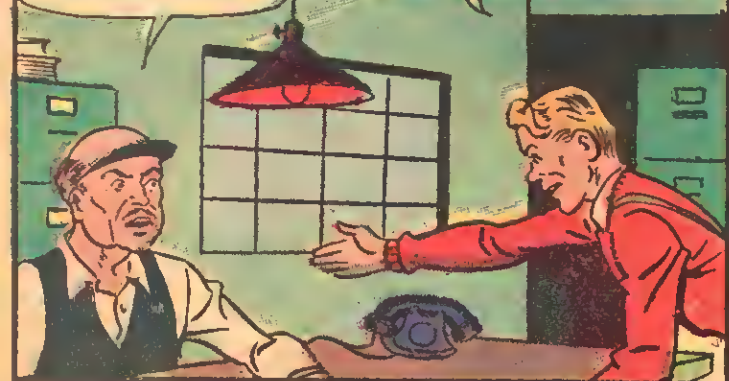


THE OFFICE OF THE "DAILY PLANET" AND KID CLICK IS LOSING GROUND---

FOR THE LAST---
NO! WE WANT AN
EXPERIENCED MAN
AS OUR PART TIME
PHOTOGRAPHER!

BUT MR. JACKSON--I
HAVE EXPERIENCE, I
WON A PRIZE AT CAMP
THIS SUMMER AND---

LISTEN TO ME--I WANT
YOU TO DO TWO THINGS--
GET OUT AND STAY OUT!
DO YOU UNDERSTAND?



NOT MUCH LATER--

GEE--MR. JACKSON SOUNDED KINDA MAD 'OH WELL, IF AT FIRST YOU DON'T SUCCEED AND ALL, THAT!

FIRST NATIONAL BANK

SUDDENLY---

WHAT'S THAT?

FIRST NATIONAL BANK

WHEEEEEEEEE!

SOUNDS LIKE A HOLD-UP! I'M GETTIN' OUT OF HERE!

BANG! BANG! BANG!

WOW! THEY'RE COMING THIS WAY! MAYBE I CAN GET A COUPLE OF PICTURES!

DA COPS!

LET'S GO!

BOY OH BOY! WHAT PICTURES!

CLICK

TAKIN' PICTURES, ARE YA, PUNK?

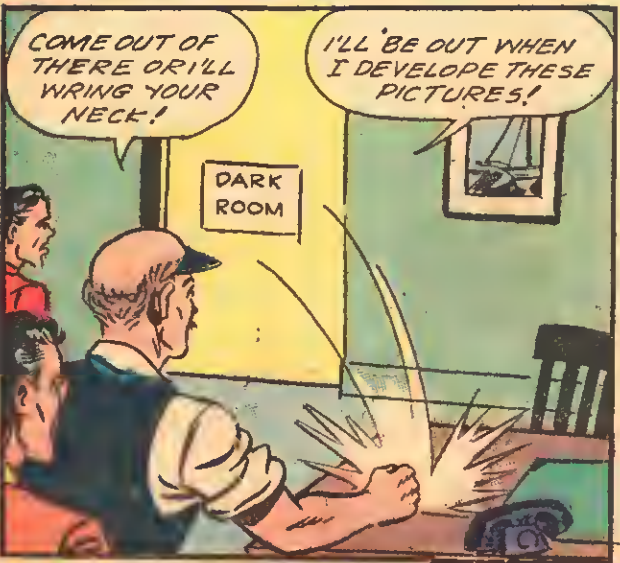
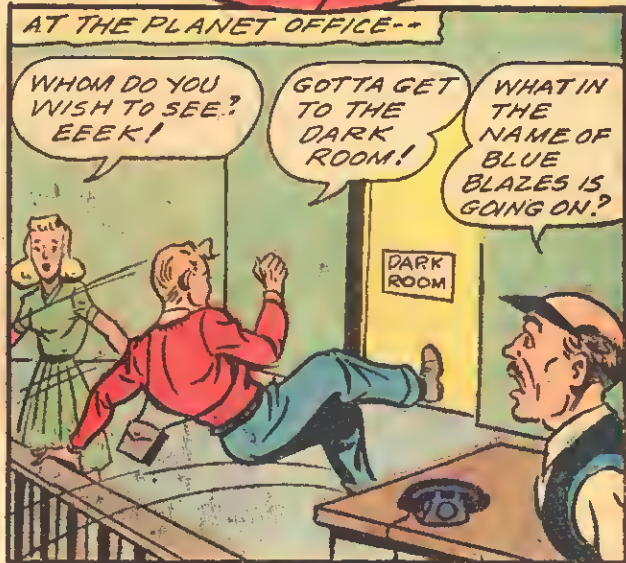
N-N-NO, SIR!

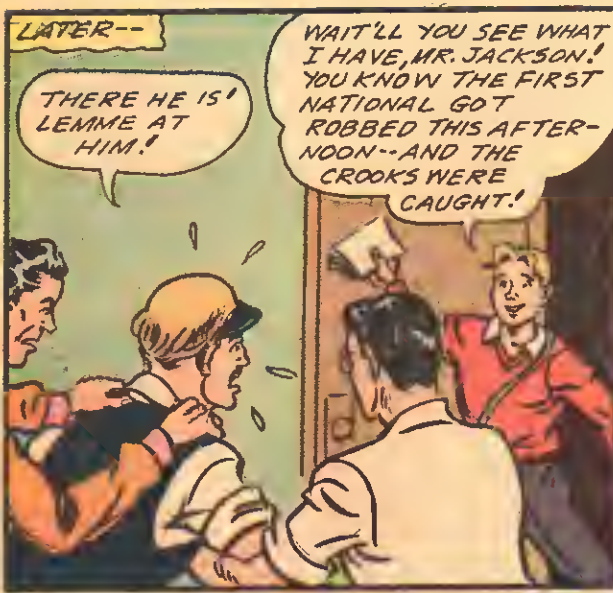
I'LL BLAST YA-- OHHHH--

G-G-GOSH-- (GULP) WHAT A PICTURE!

I GOT ONE OF 'EM!

CLICK





LATER--

THERE HE IS!
LEMMIE AT
HIM!

WAIT'LL YOU SEE WHAT
I HAVE, MR. JACKSON!
YOU KNOW THE FIRST
NATIONAL GOT
ROBBED THIS AFTER-
NOON--AND THE
CROOKS WERE
CAUGHT!



SO WHAT?

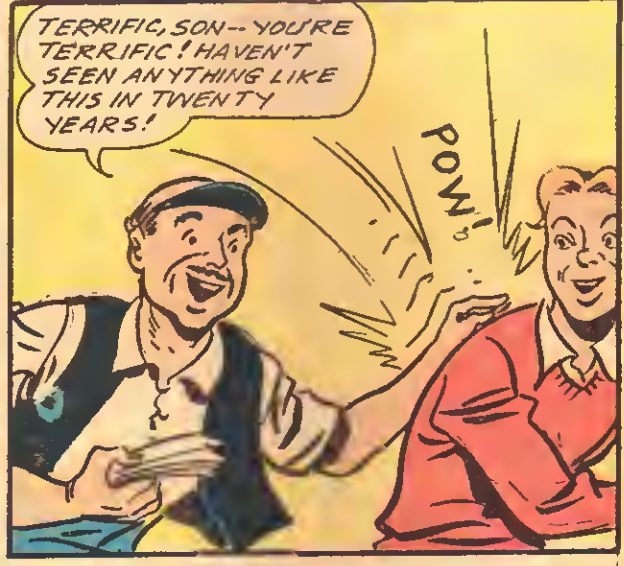
SO RIGHT HERE I
HAVE SNAPS OF THE
WHOLE THING FROM
BEGINNING TO
END!



LEMMIE SEE! JEEPERES!
THE KID'S TELLIN' THE
TRUTH! JOE, PREPARE
A NEW LEAD! JACK,
TEAR UP PAGE ONE
AND THREE! WE'RE
REMAKING THE WHOLE
FRONT SECTION!
MOVE!

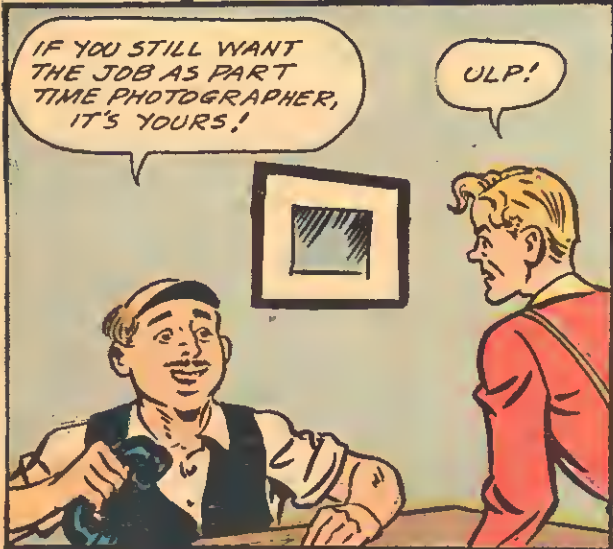
YESSIR!

YESSIR!



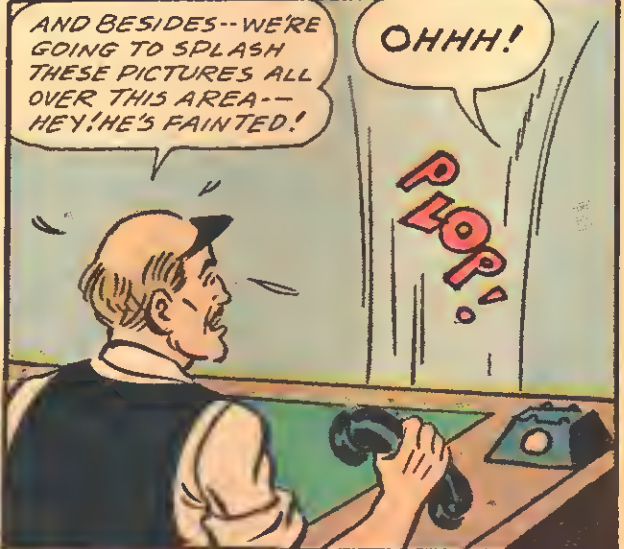
TERRIFIC, SON-- YOU'RE
TERRIFIC! HAVEN'T
SEEN ANYTHING LIKE
THIS IN TWENTY
YEARS!

POW!



IF YOU STILL WANT
THE JOB AS PART
TIME PHOTOGRAPHER,
IT'S YOURS!

ULP!



AND BESIDES-- WE'RE
GOING TO SPLASH
ALL THESE PICTURES
OVER THIS AREA--
HEY! HE'S FAINTED!

OHhhh!

PLOP!

STOP! RIGHT WHERE YOU ARE!
HERES A MAGAZINE THAT'S
FILLED WITH
MARVELS!

"I mean **MECHANIX ILLUSTRATED**,
fellows. It's crammed with exciting
new inventions—tells you how to
build keen model planes, railroads,
boats. I counted 24 airplane stories
in two issues!"

THOSE PHOTO
KINKS ARE WHAT I
LIKE IN MECHANIX
ILLUSTRATED! THEY'RE
FUN!

**WOW! THE STORIES ABOUT ROCKETS
IN MECHANIX ILLUSTRATED SURE
PACK A WALLOP!**

HI, FELLOWS!
ASK YOUR MOM AND DAD
TO GET MECHANIX ILLUSTRATED
FOR YOU! DON'T MISS
AN ISSUE!

CAPTAIN MARVEL SAYS:

START
YOUR
SUBSCRIPTION
TO **MECHANIX
ILLUSTRATED**
NOW! SEND
IN THIS
COUPON
TODAY!

Editor, Mechanix Illustrated
22 West Putnam Avenue,
Greenwich, Conn.

Dear Sir:

I am enclosing \$1.80 for my year's subscription to Mechanix Illustrated. Please hurry. I don't want to miss any of the new issues!

Name _____

Address _____

City _____

Box 19

State _____



Photography put her back in the fight fast...



Battle-battered "Kalinin Bay" . . . she was still limping her way eastward through the Pacific but repair work had already started in the San Pedro Navy Yard!—Pictures made this possible.

Photographs of the damage had been taken right after the battle, flown over the ocean, across the country, to Washington. Navy Department experts listed the damaged parts from these photos and consulted their "files"—little reels of microfilm, each one of which holds thousands of plans of hull, machinery, or guns. The original construction blueprints were such whoppers, they would have filled a railroad boxcar . . . taken the better part of a week to get to the West Coast. The microfilm duplicates—four reels of film—were flown to San Pedro in a matter of hours.

When the "Kalinin Bay" limped into San Pedro, the new steel sections to make her tough hide as stout as ever were ready, waiting . . . shaped and cut to exact size. Navy-yard workers slipped them into place. Welders and riveters worked day and night, and the "Kalinin Bay" was back in shape, and back at sea, with a speed that would have made the Japs' eyes pop. Using photographs and microfilm, in place of bulky blueprints, had cut repair time by 25 per cent. Miles and miles of Kodak Film have been used by the Army and Navy, and by war industries, to speed up construction, repair, and communication.

EASTMAN KODAK COMPANY • Rochester 4, N. Y.

You may still have to wait for your roll of Verichrome—but it's worth waiting for. Look for the familiar yellow box.



The shell-battered little flat-top "Kalinin Bay" had this, and more serious damage, more quickly mended by use of microfilm records of her construction blueprints.

Official U. S. Navy photo



Kodak